

ISSUE 58

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STAR TREK's
prolific script writer
Ira Stephen Behr



Meet HIGHLANDER's street punk

Darrol Blake
on directing
DOCTOR
WHO and
THE
TOMORROW
PEOPLE



BLAKE'S 7

Alien crew member
Jan Chappell

VISUAL
IMAGINATION
PUBLICATION

COMPETITION
INSIDE



PLUS: Further DEEP SPACE NINE episode guides and a flashback to STAR COPS



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Editorial

Well we've now surfaced from the cool swimming pool we've been using in our research for the *Submerged Special*. Just the ticket for all the hot weather we've been having! The Special is now on sale, with details on pages 5 and 18. So don't forget to get your copy.

Meanwhile, while we've been dipping in and out of the pool events have moved on. Production costs of *TV Zone* still creep up bit by bit, and, while we have absorbed as many of the increases we can, the time has come to change the cover price. From next issue the price moves up by a mere 5p (but doesn't change for subscribers). So at £2 *TV Zone* will still be incredible value. Gasp! The next issue is published on 15th September.

Jan Vincent-Rudski



Deep Space Nine's Klingon

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Compiled by Deonise Mary Edlin
and David Richardson

Dwarf Doubts

The recent arrest and holding on remand of Craig Charles on a rape charge has put the short turn future of *Red Dwarf VII* into some confusion. Prior to the incident the BBC was believed to be on the verge of commissioning a 10-part series and special from Grant Naylor Productions for 1995, but with the current uncertainty, the series may well be put on hold pending the trial and verdict. A spokesperson for Grant Naylor says preparation work is continuing. Chris Barrie also expressed some reservations about *Red Dwarf VI*, so there is a prospect that two cast members may not be available for the new production.

TP V

Christopher Lee stars as ultimate badkie Sam Rees in *The Rommies* Connection, the urban-based first story in the new series of *The Tomorrow People*, currently being directed in London by Roger Garsland. His sidekicks will be played by Robert Lang and Andrew Powell, while the *Tomorrow People* are assisted by a character played by Elizabeth Spriggs. Story two, *The Living Stones*, will be a rural-located tale directed by Chapin Romo.

New Beeb Dramas

Summer Day's Dream, written by JB Priestley in 1949, is a vision of England in 1975 under a World Government set up after a nuclear war. Due for Autumn transmission, the play stars Paul Bhattacharjee, John Gielgud, Rosemary Harris, Mike McShane, Saskia Reeves, Paul Rhys, Terence Rigby and Emily Watson and is directed by Christopher Morahan. Emma Thompson, Adrian Dunbar, Eleanor Bron, David Horovitch and Joanna Roth star in *The Blue Boy*, a Christmas ghost story written and directed by Paul Martin about a child

who haunts a seemingly happy married couple. Also for Christmas is *Cold Comfort Farm*, written by Malcolm Bradbury based on the novel by Stella Gibbons, and directed by John Schlesinger, in which an orphan has to move from her sophisticated 1950s London home to the country to stay with the Sackbidders, a family who appear like characters out of a Thomas Hardy novel. Five short ghost stories written and directed by black and Asian women will be shown on consecutive nights over Christmas under the banner *Shapeshifter*.

Blue Who

Further to last issue's Stop Press, the recently discovered *Doctor Who* Daleks' Master Plan clip came from an October 1971 *Blue Peter* edition that was designed to revive interest in the Daleks. Peter Purves introduced the feature under the pretext that numerous letters had been received enquiring whether he had ever appeared in *Doctor Who*. The 90-second clip is then shown, Purves calling the whole story *Devil's Planet* (which was the episode's individual title), in which he as Steven Taylor, the Doctor, Katarina and Reet Vyron are travelling in the spaceship Spar to the planet Despenza with the Daleks in pursuit. Following the clip, three Daleks from the recently recorded but at the time unannounced *Day of the Daleks* muddled round the studio and bumped into various props while Purves speculated whether viewers' letters might prompt a return of the pepper pots to *Doctor Who*. Pending clearances, Kevin Davies intends including an extract in his revised documentary *More Than 30 Years in the Tardis*.

Autumn on ITV

The cult highlight from ITV's new season will be *Chiller*, expected to be broadcast in late October and designed to startle, shock and terrify. Comprised of five psychological thrillers, the first is *Here Comes the Mirror Man* by Stephen Gallagher, which stars John Sumn as a young squatter, living in a dilapidated church, who is not all he seems. Glenda Chandler's *Toby* has Serena Gordon cast as Louise Knight, a woman who, having lost an unborn child in a car

Babylon Tron

Winners have announced that Bruce Boxleitner (*Tron*, *The Scarecrow* and *Mrs King*) will play Captain John Sheridan in the second series of *Babylon 5*, replacing Michael O'Hare's Commander Sinclair. Sheridan, a veteran of the Earth/Minhari war, previously led the Earthforce military starship *Agamemnon*, and destroyed the Minhari war cruiser *Black Star* and several accompanying vessels. His appointment is not popular with the Minhari it is understood that Michael



York was just one actor considered for the part. In the wake of Sinclair's departure, Claudia Christian's character, Lt Commander Susan Ivanova, will be promoted to Commander. The second season will be subtitled *The Coming of Shadows*. The season 2 opening episode *Chrysalis, Part Two* has been renamed to *Points of Departure* and is set to air in the US on 31 October. Other upcoming episodes: *Revelations* by J Michael Straczynski, *The Geometries of Shadows*, and *A Spider in the Web*, scripted by Larry Ojito.

If Channel 4's broadcast schedule continues as planned, *B5* fans in the UK will have seen Season 1's finale *Chrysalis* about 2 weeks before their US cousins! However, Channel 4 aren't showing *TWO* because it has been deemed too violent, and features kickboxing, which is banned in the UK. Caitlin Brown, who plays Narni, has left the series and her character will be recast. As the second season progresses we can expect to hear news of Sinclair's whereabouts, more events unfolding on Earth, the Mars Colony and the Minhari Horowatch, and finally see what a Vorlon looks like! Peter David is one writer confirmed to be working on the upcoming *Babylon 5* comics. Issue 1, entitled *In Darkness Find Me*, is written by J Michael Straczynski and will deal with the flip-side of incidents that takes place in *Points of Departure*. Straczynski has also written brief outlines for two sets of four-issue comics which are now being assigned to other writers. A *B5* CD should see release at the end of this year.

Meanwhile ratings for *B5* in the UK have had their ups and downs. After *Midnight on the Fire Line* received 2.61m viewers, this dropped to 1.79m for *Soul Hunter* before dropping out of Channel 4's top 30 completely for *Born to the Purple*. *Infection* came back in strongly with 2.12m, but *The Parliament of Devils* dropped right out of the top 30 again. *Mind War* came back in with 1.86m and *The War Prayer* received 1.65m viewers. Hopes that the series could be seen in the UK in its widescreen format have been raised by news that Channel 4 will be broadcasting some 500 hours (to the end of '95) of its output in the widescreen 16:9 ratio as of October from the Crystal Palace transmitter. The rest of the UK follows from Boxing Day, and Granada hopes to be the first ITV network to follow suit. Films, sport and nature programmes, though, are quoted as being the first to be transmitted in widescreen.

crash, becomes pregnant again, but experiences no ordinary pregnancy. Martin Clunes plays her husband Ray. The third story is *Number Six* by Anthony Horowitz about a child murderer who only strikes when there is a full moon. Nigel Havers and Sophie Ward

next star in Stephen Gallagher's *Prophecy*, which charts horrific events following a seance and the series concludes with *The Man Who Doesn't Believe in Ghosts* by Anthony Horowitz, about a scientist, who believes in a rational explanation for everything and refuses to be

Book Update - The Story So Far

- October**
- The Avengers: *Dead Duck* (Patrick Macone) £12.99 (H)
- STDS9 7 *Witchchild* (John Pegg) £4.50 (S)
- ST 71 *Crossroads* (Edward Gross & Mark Altman) £9.99 (B)
- ST. *Cocophony* (Peter Dinklage) £12.99 (H)
- November**
- Doctor Who: *New Adventure: The Empty Space* (Mark Gatiss) £12.99 (H)
- Missing Adventure: *Evolution* (John Pegg) £4.50 (S)
- ST: *Tests Of Courage*: Graphic Novel (Howard Marshall) £12.99 (H)
- Great Birds of the Galaxy - Gene Roddenberry, *Creators Of Trek* (Edward Gross & Mark Altman) £9.99 (B)
- The Avengers: *Dead Duck* (Patrick Macone) £12.99 (H)
- December**
- STING 32: *Requiem* (Friedman & Ryan) £4.50 (S)
- DS9 Young Adult 3: *Prisoners Of Peace* (John Pegg) £4.50 (S)
- To The Stars (George Takei autobiography) £12.99 (H)
- DS9: *The Jem'Hadar* (Diane Carey) £4.50 (S)
- Back to the BatCave (Adam West) £7.99 (T)
- The Doctors: 30 Years Of Time Travel (Adrian Rigelsford) £14.99 (H)
- The Making of *seaQuest* DSV (Louis Chuvpov) £12.99 (H)
- Doctor Who: *New Adventure: St Anthony's Fire* (Mark Gatiss) £12.99 (H)
- Missing Adventure: *Venusian Lullaby* (Paul Leonard) — 1st Doctor (V)
- The Seventies (David Howe/Mark Starmer/Stephen James Walker) h/bk £16.99 (V)
- ST Adventure 8: *Devil World* (Gordon Edlund) £9.99 (T)
- November**
- STING: *Dark Mirror* (Diane Duane) £4.50 (S)
- STD59 8: *Anti-Matter* (John Vorholt) £4.50 (S)
- Where No One Has Gone Before (JM Dilard) h/bk £25.00 (H)
- ITR**
- Doctor Who: *The Scripts: The Crusades* £4.99 (T)
- Doctor Who: *New Adventure: Fable: The Shadow* (Darlid O'Mahony) (V)
- Missing Adventure: *The Crystal Skulls* (Craig Hinton) — 6th Doctor (V)
- First Doctor Handbook (David Howe/Mark Starmer/Stephen James Walker) (V)
- The Addams Family/Munsters Programme Guide (John Pegg) (V)
- The Nit-pickers Guide For Classic Treklers (Phil Fennell) £7.99 (H)
- 24th**
- Captain's Log Season 7 Supplemental (Edward Gross & Mark Altman) £9.99 (B)
- The Law Of Trek (Paul Joseph) £9.99 (B)
- December**
- 1st
- The Blakes' 7 Programme Guide (revised) (V)
- Doctor Who: *New Adventure: Passions* (Jim Mortimore) (V)
- Missing Adventure: *State Of Change* (Christopher Bulis) — 6th Doctor (V)
- 9th
- ST 72: *The Better Man* (Howard Wernson) £4.50 (S)
- DS9 Young Adult 4: *The Pit* (Gildan & Peterson) £2.99 (S)
- Star Trek: *Generations* (JM Dilard) h/bk/audiobook £9.99 (S)
- Star Trek: *Generations Young Adult Edition* (John Vorholt) £2.99 (S)
- The Making of *Deep Space Nine* (Judith & Ger Stevens) £9.99 (S)
- Star Trek Federation (Ger & Judith Stevens) h/bk/audiobook £9.99/£7.99 (S)
- 15th
- ST Adventure 9: *The Fate of the Phoenix* (Marshall & Culbreath) £4.50 (T)
- The Making of *The Trek Films* (Edward Gross) £12.99 (H)
- The Lost Voyages of Trek & The Next Generation (B)
- £7.99 (B)

unravel when things start to go wrong in his dream house.

TV News

An evening devoted to Lord Lew Grade has been put together by the BBC Archive Unit for broadcast on BBC2 on 27 August between 8.00 pm and 12.40 am under the banner *ATV Night*. Among the treats in store are *The Persuader*: *The TV Times* of Lord Lew Grade, showing his way of working, an A-Z of ATV showing clips from programmes as diverse as *The Prisoner* to *Emergency Ward 10*, *The Saint* to *Crossroads* and an interview with the man himself by his nephew Michael Grade, Chief Executive of Channel 4. Whole programmes likely to be screened from the archive include *The Muppet Show* and *Danger Man*. A week of late night ITC programmes follows on BBC1 from 29 August, when episodes from *Jason King*, *The Saint*, *Space 1999*, *The Persuaders*, *Man in a Suitcase* and *The Protectors* will be shown. BBC2 continue to promote *Randall & Hopkirk (Deceased)* for the Autumn, but no day has yet been announced, but a rumoured run of *The Champions* has been denied by the BBC Press Office (so it's probably true!). During September UK Gold screens *Doctor Who's* 21st season with *Warriors of the Deep* through to Colin Baker's debut *The Twin Dilemma*. The channel has confirmed that 23 out of the existing 24 episodes of *Doomwatch* (only three episodes from the third season survive) will be shown, including the previously uncracked *Sex and Violence*. The second season episode *The Logicians*, although held by the BBC, is apparently incomplete. Tying in nicely with UK Gold, Bravo has two screenings of the feature film *Doomwatch* on 3 and 25 September. As well as weekly screenings of *Star Trek: The Next Generation* Season Seven, Sky One's Monday to Friday daily screenings will encompass the final series early in 1995. *The Wanderer* (see TV Zone 51 to 53) begins on 14 September. It stars Bryan Brown as Adam, a present day re-incarnation of a medieval knight, who is now a successful international businessman and Zachary, his evil brother, who sets out to kill him with the help of Beatrice (Kim

Thomson). Adam is aided by Goodbold (Tony Haygarth) and Mathias (Otto Tausig). Beginning the same day is *One West Walskill* starring Cheryl Ladd as a forensic scientist who investigates inexplicable murders in Harwin. Sky One also airs *From the Dead of Night* in early September, a two-part mini-series about six beings who have crossed the line between life and death, who wish to claim Joanna Darby (Lindsay Wagner), who has had a brush with death, as one of their own.

Shorts

Carlton TV and independent Red Rouser are developing a series about a woman who turns into a wolf called *Wilderness*. MGM is producing 20 new episodes of *The Pink Panther*. Mark Forsythe Productions is planning to extend into children's programming including *Sci-Fi* with *Fleet Starburn*. *Afficionados of The X-Files*, who have access via computer to Internet, can now communicate with the show's creators and writers and download information about the programme. For more information E-Mail Nancy Monticore at the Delphi Internet Services Corporation on nancy@delphi.com. A Spanish version of *Scavengers* is currently being shot on the \$2.5 million set at Pinewood Studios. Agreements for German, French and Norwegian treatments have also been signed. **Doctor Who** fans concerned with the plight of refugees in camps around the borders of Rwanda are putting their efforts into producing a instant fanzine called *Comic Relief*. The idea is to raise money through the sales of this fan magazine to be given to one of the major charities. The fanzine will be published before the end of August with contributions promised from Terence Dicks (Script Writer), Nicholas Courtney (The Brigadier), Peter Miles (Actor), and Matthew Waterhouse (Adric). Plus various people known for their writing about the series including Paul Cornell, David Howe, Andy Lane, Nigel Robinson and Gary Russell. If you would like to support this effort and receive a copy of the fanzine you should send a minimum of £3 (PO/Chèques payable to Nick Pegg) to Alec Charles, 19 Minster Road, LONDON NW2 3SE.

US UPDATE

SEAQUEST DSV. New cast members have been announced for the second season, currently shooting at Universal Studios in Orlando, Florida. Edward Kerr (*Secrets of Lake Success*) plays Lt James Brody, the weapons and tactics expert, Rosalind Allen (*Ray Alexander: A Taste for Justice*) is Dr Wendy Smith, a physicist and psychologist with the power of ESP, Michael DeLuise (*NYPD Blue*) is Tony Piccolo, a character physically altered by scientific experiments; Peter DeLuise (*21 Jump Street*) plays Dagwood, who comes from a genetically engineered race known as Deggors, and Kathy Ivison is the naive Ensign Henderson. Season One regulars who continue are Roy Scheider as Bridger, Don Franklin as Comdr Jonathan Ford, Jonathan Brandis as Lucas Wolenczak, Ted Raimi LJG Tim O'Neil, Marco Sanchez Sensor Chief Miguel Ortiz and Ensign Darwin, the ship's dolphin. Following the ship's destruction at the climax of the first season, Bridger has helped rebuild the vessel and staffed it with a crew of eminent scientists.

LOS AND CLARK. Apparently Michael Landes, who plays Daily Planet reporter Jimmy, is being replaced by a younger actor as it was felt he was too old for the role. The BBC have reportedly exercised their option on the second series and this should be aired late in 1994 or early in 1995.

The X-Files News reports indicate that Scully will not be pregnant. For a while it appeared that actress Gillian Anderson would be missing for several episodes, but filming will be scheduled to accommodate the actress's own pregnancy, thus enabling her to appear in almost every story. Garris McFadden had a similar arrangement for the fifth season of *SETNG*. Season two episode titles include *Little Green Men* (first episode, premiering in the US September 16), *The Host* and *Blood*.

The Odyssey

A TV Zone mini-guide to the imaginative Fantasy series, now showing on Channel 4 on Sundays. It concerns eleven year old Jay Ziegler (Illya Wolskyha), who is in a coma after plummeting forty feet from a tree. While his family and doctors attempt to revive him, Jay exists in a fantasy world populated by tribes of children, and is helped by Alpha and Flash (panels of his real life friends Donna and Kerri).

Series One

1) The Fall

When his antique telescope is stolen by a gang, Jay has an accident that leaves him in a coma.

2) No Fair

Jay is alerted for descending a puzzle of Brad. In the Upworld, his life signs are critical.

3) Out of the Woods

Jay and Alpha are rescued by Flash and a resistance group.

4) By the Book

Jay challenges head librarian Hadda to a spelling contest. If he wins, he will gain access to a map of the Tower. But he loses.

5) Checkpoint Eagle

In order to pass through a checkpoint, Jay must reconcile two conflicting gate keepers.

6) The Believers

Jay and Alpha meet a boy who claims to have discovered evidence of adults.

7) A Place Called Nowhere

Jay is shown to a portal to another world.

8) The Crossing

Jay, Alpha and Flash are caught between a gang of Wornangers and Tower Monks.

9) Galileo and the Gypsies

Flash breaks Jay's telescope, and suddenly daylight variables. In the Upworld, the telescope is also broken.

10) In the Dark

Flash has discovered a crystal walk. It gives Jay an image of the Upworld.

11) The Brad Exchange

Jay hopes to trade for information that will lead him to the final checkpoint.

12) Welcome to the Tower

Jay, Alpha and Flash reach the Tower, but Brad is held prisoner by Macro and Medea. Jay realizes Brad is his father as 15 years old.

13) The One Called Brad

Jay learns of the Vest of Power, which can transport people to other worlds.

Series Two

1) Land's End

Flash and Alpha try to convince Jay to resume the search for his adult father.

2) To the Lighthouse

While Jay and his friends head to the lighthouse, in the real world Jay's mother finally accepts that her long-lost husband is dead.

3) Same Place Like Home

Star Treks Update

Deep Space Nine - Season 3

Latest rumours: Season 3 of *DS9* will open with a 2-parter, with Part 2 being directed by *SETNG*'s Jonathan Frakes, and will include more about the Dominion and we will find out about Odo's family. We will also see a new prototype of a Federation ship to battle the Dominion, and among its many features is a working cloaking device. It will be crewed by the Federation, Bajorans, Cardassians (led by Gorsk) and a Romulan, who will operate the cloaking device.

In the third episode we will see the miraculous return of Ensign Sato. There will be another sequel to the *Mirror, Mirror* universe episodes and the Bareil-Kira romance will continue.

Voyager - Season 1

The USS *Voyager* is searching for a Maquis ship in the Badlands sector when it is propelled into Gazon space. The *Voyager* finds the Maquis, and the two crews collaborate to save the *Ocampa*, a race from the Gazon. However, when the Maquis ship is destroyed, the uneasy allies must all begin the trek back to Federation Space in the *Voyager*.

Further details on the principal characters are as follows: Captain Elizabeth Janeway is 40 years old and the daughter of a human mathematician and astronomer. She is a dedicated Starfleet officer, and served under Tom Paris' father many years ago. Lindsey Wagner is the first runner to play *Star Trek* as Chakotay, the captain of a Maquis ship, who was once a Lt Commander in Starfleet. A Native American from the planet in *SETNG*'s *Journey's End*, he has great respect for Captain Janeway, but dislikes Tom Paris.

Tom Paris is a also a former Starfleet Officer and member of the Maquis. Captured by the Federation, Paris was sentenced to rehabilitation but has been released by Janeway to help locate the Maquis ship. Paris is the con officer.

Harry Kim is a young Asien who has just graduated from the Academy. He is the ops officer, who is helped by Paris when he gets into trouble on *Deep Space Nine*.

Vulcan Security Chief Tuvok is on an undercover mission on the Maquis ship when it is lost. He is 150 years old, and advances word suggests he will be played by a Black actor.

B'Elanna Torres is a volatile half human and half Klingon, who joined the Maquis after a stormy career. Having served under Chakotay, she becomes Chief Engineer.

Doc Zimmerman is a medical hologram programme, which has no personality and can only be seen on the *Voyager*'s Holodeck. Neelix becomes the ship's cook, after the destruction of the replicators. He is an ugly alien lost in Gazon space, and when found by the *Voyager* he is allowed to stay and act as a guide for Janeway.

Kira of the *Ocampa* has a nine year life span, and is Neelix's lover.

It is expected that Alexander Ebering (Tuvok in *SETNG*'s *The Lower Decks*) will play a Vulcan character who is the protégé of the Vulcan security officer. Transferring from the *Enterprise NCC-1701-D*, Patti Yasutake will apparently start off as Nurse Ogawa before becoming Dr Ogawa.

Flash is trapped inside the lighthouse. Another crystal returns Jay Upworld.

4) Whispers Like Thunder

Disasters rock the Downworld, as Jay stirs from his coma.

5) The Hall of Darkness

Alpha conspires against Jay.

6) The Prophecy

Jay is convinced he is the key to bringing adults Downworld.

7) The Greatest Show on Earth

Jay sees his father at a Circus.

8) But Where is Here

Jay learns the truth about his father's death from Medea.

9) The Big Picture

Flash's attempt to rid Jay of conflicting memories of his father goes wrong.

10) Tick Tock

Jay's mother fights to have Brad declared dead.

11) Run For Your Life

Macro offers prizes for Jay's capture.

12) Who Do You Believe?

Jay and his friends must follow a silver-faced man.

13) You Decide

Brad unravels the mystery of his death.



JAN CHAPPELL: NATION'S ALIEN

IT SEEMS as though every Science Fiction series has to have a resident alien, and *Blake's 7* was no exception. As Cally, the Aurora telepath, Jan Chappell joined the cast of *Blake's 7* in the first season episode *Time Squad*, and remained a member of the Liberator crew until the end of the third series.

In the Beginning

TV Zone: Can you tell us about your early impressions of the series and of the original concept of 'Cally the Alien'?

Jan Chappell: If I remember correctly, I saw a synopsis of the first five or six episodes which sounded very interesting, particularly as I was going to be playing a telepathic alien. Those early episodes were very politically orientated and much more hard-hitting than they subsequently became.

Originally, it was suggested that I wore black contact lenses. At that time soft contact lenses were not around. I had my doubts, as I was concerned about the medical hazards of suddenly wearing them under bright lights for long periods, and I also thought that they might limit my facial expressions. I suggested that I didn't wear them, and the suggestion was

taken up, so that was fine. For the 'telepathy' voice-overs, I made a conscious effort to make the voice sound different. We recorded it separately in the studio, so I had the opportunity to make it different. I knew that Cally was an outsider who had in some way become dispossessed of her culture. I was told that she was quite a 'bolshie' character, a fighter, impulsive! Those of you reading this, who know the series, will recognise that this character-

isation was limited. She didn't maintain these aspects. I thought it was rather unlikely, but I'd always wanted to be in a cowboy movie, on horseback, and I think the part of Cally was the nearest I ever got to that. In the early stages there was a certain amount of disappointment when the series became more light-hearted, and certainly Sally Knyvette and I did spend a lot of time on the Liberator in the second series, not exactly being 'housewives'.



the Federation: Jenna (Sally Knyvette), Blake (Gareth Thomas) and Cally

Blake's 7 Season Three line-up: Tarrant (Steven Pacey), Davina (Josette Simon), Villa (Michael Keating), Cally (Jan Chappell) and Avon (Paul Darrow). Photos © BBC Home

but it was a bit like that. And we didn't see enough of the serious physical action.

Unhappy?

TVZ: *Those who have read interviews with Sally in the past know that you were both unhappy with Season Two, with the amount of time you were stuck on the Liberator — and Sally left, but you didn't. Did you consider leaving at the same time?*

Chappell: No, because I was still enjoying it. But I think this whole thing of Sally and I being discontented was blown up out of all proportion. It gave the impression we were going round talking about nothing else, and that's not true. It was blown up because of a comment that found its way into the press at the time. We did have a comment to make, but it was made with a sense of humour, and it wasn't a serious, terrible criticism!

Chappell Times Three

TVZ: *During the third season you actually played three different parts: apart from Cally, there were Cally's sister Zelda, in Children of Aeron, and the alien in Sarcophagus. How did you go about making a distinction between the three characters?*

Chappell: Tazith Lee had written a very imaginative script for *Sarcophagus*, and it wasn't difficult to find a contrast, because she made the Alien so vivid. It was very easy to see that character as distinct from Cally. *Children of Aeron* wasn't quite as clear, so I thought the more contrast I could bring the better, seeing as Cally and Zelda were clone sisters. I decided to make her a little bit drippy, as I have a sense of humour anyway, and I hoped it would be somewhat amusing. It amused me, anyway! But I believe very much in serving the script, so I will look in the script for clues, and on that basis work on a characterization. It was certainly there in the first place in the script, and I thought — "Well, I'll really go for this!" And she had such a drippy costume — white!

Third Season

TVZ: *Do you think the third season scripts were better because you were given more to do, despite being taken over by aliens so often?*

Chappell: I did enjoy the third series. And we'd had some silly episodes before, like the one in the nightclub —

Time Squad
Cally's first appearance



called *Gawdir* I think? I mean, it was an absolute wow, but it was somehow out on its own, wasn't it?

Farewell Performance

TVZ: *The BBC tried very hard to persuade you to stay on for the fourth series.*

Chappell: I was so adamant that I wouldn't do anything, but then that was the only way I felt I could deal with leaving. I absolutely stuck by my guns and said "No, I'm not doing anything in a fourth series". The BBC did put an awful

lot of pressure on me. They said, "Well, all right, will you do two episodes? Will you do one?" And I just kept thinking, "No, no, no..." I should be so lucky to be wanted like that now! It was quite unnecessary, really, I could at least have done a 'dying' episode which would probably have been quite fun... and I wouldn't have had to answer questions about it quite so frequently! Having witnessed the fandom that has built up since *Blake's 7* was shown, I feel I was rather irresponsible — cruel! I could at least have done one episode to finish it



Publicity shot
launching the third season
Photo © BBC

off. I would *certainly* think differently in the future, because I am sure that if I got involved with a series as a viewer I would have been outraged and thought "You can't go just like that!" If I did another series, I would be a little more concerned for the audience, but at that time I was very self-absorbed and I wanted to do something else, I was tired and fed up with it.

Missing Death

TVZ: *So would you have liked a long drawn out death scene for everyone to sit and cry over?*

Chappell: No, just a well written episode that people could believe in, that's all. I wouldn't have liked to be there and say 'goodbye' to everyone... yukky... nothing sentimental.

Cally's Clothes

TVZ: *What did you think of Cally's costumes throughout the series?*

Chappell: I enjoyed the outfits in the first series. I had a very impressive red outfit at first - very much the terrorist fighter. With the second series we did have a few problems. I had to *insist* I wasn't put in a sort of lycra body stocking, which wouldn't have suited me at all! Another day, I was quite upset to be presented with this green 'thing' which made me look...

I don't know... completely androgynous — like some kind of fairy out of *Midsummer Night's Dream*. We got rid of that — I never wore that, thank God! I think most of the costumes were exciting, but not always suitable for Cally.

Then there is what I call the 'Olive Oyl' story: in the second season episode that was filmed in a power station, I was wearing olive green with a white wrap, and I think it was my suggestion that I wore Flush Puppies with this outfit, because I wanted to be able to run, otherwise it would have looked as if I was wearing some strange evening gown. I regretted that decision when I walked past some technicians and they said, "Oh look, here comes Olive Oyl!" I went away and felt rather... silly! I've always had a fear I looked like Olive Oyl anyway!

I was also unhappy that I allowed myself to be talked into having my hair cut, because there had been problems keeping continuity with my perm. There was one day when I threw everybody, I was so unhappy with the haircut I'd had, I tried to make it look better myself. I walked into the studio for my make-up, and was given astonished looks because it would appear I'd ruined continuity by cutting my fringe!

Mrs Avon?

TVZ: *Although it's not explicitly stated,*

many Blake's 7 fans feel that there was some sort of romance between Cally and Avon, smouldering away in the background.

Chappell: That's all in their minds! We never discussed it. Paul Darrow and I enjoyed working together — when we had our little 'pieces' to do together, we enjoyed doing it. We never talked about romance, though, we never said "Oh maybe..." — we never even joked about it. Not Avon, *ever* — I mean she could see right through him. She would never trust him. If it had been anyone, it would have more likely been Blake... or Steven Pacey would have been Jan Chappell's choice!

Sparks Flying

TVZ: *What about Cally's relationship with the other women? Do you think she got on better with Jenna or Dayna?*

Chappell: It's difficult for me to say, as I have more vivid memories of working with Sally, because we did double the time together. In actual fact, there were probably more sparks flying between Cally and Jenna than there were with Dayna, as we sometimes seemed to have been set against each other. But off the set Sally became a special friend — she still is, after all this time. Really, we were all a great gang.



TV Zone Letters
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Quantum Leap

Jason Clifford

Northfield, Birmingham
I would like to add to the praise for the last episode of *Quantum Leap*, *Mirror Image*. Having said that I am disappointed at the inability to see why Sam did not return home according to the letters page of TV Zone #57. In the very first episode Al says that the two ends of Sam's life are joined (in this brief point and the point he first leaped). The loop that is formed is rolled into a ball, allowing Sam to travel through Time. As Sam's life is looped, it has no start, no finish and no points out of the loop. Therefore Sam does not age, he cannot die and cannot return home.

Before people start complaining about that, five years is a long time without seeing a reflection of yourself and therefore Sam is allowed to forget how many grey hairs he has! Particularly when your mind is a bit go-gal!

I too agree that the *Quantum Leap* videos should be released in their proper order.

One final note, when reviewing books and videos could you add their relevant codes and ISBN numbers for easier ordering? It would make life easier. For example, down the spine of the *Quantum Leap* video with the *Amortisation* of *Macbeth* has the code VHR 1664. Of course altering depending on who produces the video.

Excuses

Dave Moore

Wolverhampton
Like Mr John Sharkey (Letters #57) I was delighted to discover CIC Video were releasing *Quantum Leap* on video and, like Mr Sharkey, was disappointed to discover the order that they are being released in.

Like many people I know I not only complained to CIC but later but phoned as well. I had two different explanations as to why *Quantum Leap* was being released in the order it was and now I've heard a third.

The phone call reply said that they had permission to release "certain" episodes. The reply to the letter stated that due to the programme containing things which the copyright belonged to another company, ie the songs, or footage from old tv programmes and as a result copyright permission proved too expensive.

Now the third excuse that was printed in your magazine was a classic. Fans had been screaming at CIC to release *Quantum Leap* on video (your own survey proved this) and they stated that "expected sales would not be economically feasible, that sales would not justify expenditure".

My local HMV store had sold every video of QL they had in stock by Tuesday 5:00pm less than 48 hours after their release. WH Smith had two copies of *Color of Truth* left by the same time. CIC Video consider this to be not economically feasible and so refuse to release QL in order!

One final comment about *Mirror Image*. I found the episode very interesting to watch but as stated by Ms Parkinson, the final captions just ruined it. Sam not returning home I can just about accept. But that Al is married with kids does this now mean that the project never happened, that everything Sam did is now wrong again? Was this a deliberate attempt by the writers to get the series back again so a decent conclusion can be made?

Hidden Meanings

T Kord

Moston, Manchester
In last month's letters I came across a letter from Mr Leslie who after watching *The Time Tunnel* reports on Bravo has found hidden meaning to Irwin Allen's work. I must agree with him totally, although I came to this conclusion during *The Time Tunnel*'s last run on Channel 4.

Take for instance the episode *Secret Weapon*. In this both Doug and Tony find an exact replica of Project Tick Tock in an Eastern European country during the Fifties and an attempt to flush out an American double

agent. Viewed in the usual stereotypical way the programme is nothing more than a spy show with Science Fiction overtones. But if you look at it on a psychological and dare I say spiritual level we can begin to see the wisdom of the show's creator. Doug and Tony have found what can only be a mirror image of themselves and their psychological make up. On the one side we have the good represented by Doug, Tony, their morals and their ethical point of view. Whilst on the other side we find evil represented by a dark, repressed and basically nasty set of ruthless people whose only belief is in self and power. This is indeed strange because it also gives Doug the chance to see what state his own pessimism could eventually lead him to whilst Tony's inner light of optimism lifts both of them spiritually to a belief in good conquering evil. In my opinion it is Tony's inner light that gives both men the strength to carry on from episode to episode.

By the way, could you or anyone else reading offer any information on a tv show from the late Sixties/early Seventies called *The Sirius Triangle*. It was about a group similar to *Doomwatch* but their adversaries were of the more esoteric nature (androids, clones, aliens, etc). The thing that sticks out the most was that Michael Rennie was in the first few episodes. (And, no, I am not confusing this with *The Time Tunnel*). I would really appreciate any info on this.

M Landon

North End, Portsmouth
As a feminist reader of TV Zone I must comment on your recent correspondence on the subject of symbolism in *The Time Tunnel*. F Leslie has missed the central theme running through the series. *The Tunnel* can be seen as a giant womb. When the senator threatens to cut funding for the project (*Reveries* with

Yesterday) stating that he will "cut the umbilical cord", Tony, fearing for the safe birth of his baby, the project, falls prey to despair. Unable to cope with the realities of life, he retreats into the safety of the womb of the Tunnel.

He is followed there by Doug. Meanwhile Anne, mature enough to stay in adulthood, in the complex control room, weeps, as she watches Doug's retreat. Later Doug illustrates how he wishes to escape reality, when, in *Night of the Long Knife*, he suggests to Tony "Let's dig a couple of pits and lie in them until the sun goes down". The pits are another woman's substitute.

The adventures within the Time Tunnel can then be seen as childhood fantasies. Having retreated from the real world, Doug and Tony play cowboys and Indians, Nazis, Civil War soldiers, Bible stories and Greeks and Trojans. They are, finally, incapable of leaving their womb retreat and are doomed to play there forever.

Edward Hadleigh
Modbury, Plymouth

I was greatly interested in Mr Leslie's letter about hidden meaning in *The Time Tunnel* and think he may be onto something.

I myself became aware of the deep philosophical content of the show during a fight scene in *Reign of Terror*. Doug and Tony are scrapping with some French soldiers when one of them crashes into a lamp-post causing it to wobble. It suddenly struck me that the lamp-post represented Life and that Doug and Tony's fight with the soldiers was all the violence and chaos that Man creates in the world. The message being that we shouldn't rock the Lamp-post of Life. In the same episode Whit Brink appeared in the dual role of General Kirk and is evil ancestor Quirk. This can only mean that Man's greatest enemy is himself which further reinforces the Lamp-post metaphor.

Perilous Wedge

James Miller

Kentworth, Works
I don't know why I should be surprised, as remakes and revivals seem to be taking over the entire entertainment industry, but your news about a revival of *The Outer Limits* in





The proud moment: Picard Chief O'Brien as he prepared to marry Keiko in the *Next Generation* episode *One Day at a Time* may have been somewhat awkward.

issue 57 was a bit of a jaw-dropper. An interruption from 'the control voice' is always welcome but I have mixed feelings nonetheless.

The revived, colour *Twilight Zone* is something I never felt at ease with, because it was all done in Rod Taylor's absence (or was it? Who can tell what lies in the misty reaches — no, no, get on with it) and it seems more like an exploitation than a genuine tribute. However, last I heard, *Outer Limits* creators Leslie Stevens and Joseph Stefano were still actively writing and producing.

Whatever the merits of the new production, its very presence might well raise the profile of the original; *Twilight Zone* — The Movie stimulated Channel 4 repeats and video releases of the distinguished ancestor — dare we, the dishevelled, hope for similar treatment for *Outer Limits*? (It is said that there were some videos in the bin, deleted past — true or false, collectors?)

As for the other bit of *Outer* gossip, the prospect of Harlan Ellison re-using his *Outer Limits* character in *Babylon 5*, this could represent the final end of a perilous wedge — now they've done their stint for Rupert Murdoch, large numbers of chronicles, lawsuits, Zart

rustiffs and others will be looking for places to rest their weary heads — those that have any — and Mister Gary Baldy will have work cut out if they don't his way. As if he doesn't have his hands full already, keeping all those ambassadors in order! David McCullum has been seen there, albeit with only five fingers on each hand. This could be why it was... 'the last of the Babylon stations'!

Unmarried

SR Cole

Horsburgh, Essex
What is it with *ST:NG* researchers that they get the most simple of facts wrong whilst excelling in the *Star Trek* version of 1984's *Newspeak*, the Techno-babble?

Certainly *One Day* was refreshing by its alternative view of the running of the *Enterprise-D*, but the whole episode fell apart at the Keiko O'Brien 'wedding' ceremony. Jean-Luc Picard states that ever since wooden ships commanded the ocean (in my paraphrase, not his!) all ships' captains have had the honour and privilege of joining man and woman in Holy Wedlock.

Well, I'm sorry to have to inform 'Mrs' O'Brien, but she is not legally married, ships'

captains have *never* been able to perform the marriage ceremony. And don't say they can in the 23rd and 24th Centuries, as Captain Picard has already made misguided reference to the duties of ship's captain.

My congratulations to all concerned with *Babylon 5*, it leaves all current TV versions of *Star Trek* cold. Why?

1. There is no techno-babble, instead these are real people
2. They have flaws — no 'Teflon commanders'.

These are real people.

3. An episode of *ST* follows the usual line type: a) worse situation scenarios, b) guest star/alien/officer who 'surprise surprise' meets an untimely death, c) with just two minutes of episode time left: i) boy wonder saves the human race; ii) the alien admits to his crime or is killed; iii) a sudden new piece of techno-babble saves the human race, d) jokes all round, *ST* back to equilibrium once more. Status quo ready for next week.

Not so with *B5*.

Regeneration

Brian Hartley

RAF Llanbrach, Germany
I have been reading in several magazines that Steven Spielberg's production company are planning, if BBC/BBC Enterprises agree, to start production on a new *Doctor Who* series. Also that they are planning to have a new Doctor, ie Doctor No.8.

My question is, will they start off the series having a present Doctor regenerate for a seventh time? This should really be the case in order to establish continuity and the new actor in the role of the eighth Doctor. If they do a regeneration scene, will they ask Sylvester McCoy to join the team for the regeneration scene or will it be 'faked' as with the transference from the sixth to seventh Doctor?

In my opinion, the producer, whoever it may be, should ask the present actor to act the Doctor for one season. This could then mean that Sophie Aldred could reprise her role as Ace, giving the script writers ample time and opportunity to write the character out of the series before the regeneration, thus not leaving blank endings for the previous actors playing the leading roles and the fans wondering.

Andrew Black

Wrexham, Clwyd

I am writing this letter in response to criticisms from certain people over the necessary progression of the character of the Seventh Doctor in the final two seasons of *Doctor Who*, as well as possibilities for future *Who*. No doubt many fans would like to see a return to stories where the Doctor goes to a planet, solves a problem, goes to another planet, solves a problem... But you have to make changes or it gets dull.

In Seasons 25 and 26 *Doctor Who* went off in a drastic new direction (dispelling the popular misconception that these seasons were half-baked derivative rubbish). The Doctor changed from small-scale do-gooder to omniscient manipulator — the ultimate utilization of the concept. The ultimate Doctor — perhaps, but not necessarily the best. It all comes at once, in his seventh incarnation — as if it's his final chance... Rather prophetic.

After this there could only be a grand finale (which never came) and the final end of the series (which did). Sylvester McCoy is the final Doctor, there can never be an eighth — it's difficult to imagine one, isn't it?

I suppose we can be reasonably happy the series didn't end on a low point, and it seems a shame that Spielberg's new series will ignore these developments.

Doreen Park

Orrington, Kent

I must say how much I enjoy reading *Virgin Books*. The 'New Doctor who Adventures' series since the first book, however lately I feel that the format and the manner of subjects have strayed from the excellent and adult first three books. The worst, I have to say, are *The Pit* and *Freberg* which were appalling and to my mind should never have been set to print. I must like Bernice so she is a breath of fresh air in the stories when she is allowed. The new Ace is a long drag and I don't think she has a place in the books. Also wouldn't it be a good time to regenerate the Doctor, as for me Sylvester's dark and one-dimensional character is getting boring! I have never been a great *Who* fan but the books for the most part have reawakened my interest in the series.

Editor: More reawakenings next issue...

THE RULES OF ACQUISITION...

...ACCORDING TO IRA STEVEN BEHR

COMMENTS Ira Steven Behr, one of the guiding hands on *Star Trek: Deep Space Nine*. "I'm not usually known for my upbeat, positive outlook on life." Originally a writer/producer on *The Next Generation*, Behr delighted in upsetting the status quo, with irreverent and unusual stories such as *Captain's Holiday* and *Q-Pid*.

It seemed perfectly natural, therefore, that when executive producer Michael Piller was looking for creative talent to work on *Star Trek's* spin-off Behr's name should leap to mind. Quick-witted, sardonic and, yes, occasionally abrasive, Behr took to the dark and gritty universe of *Deep Space Nine* like a Ferengi grabbing a bar of latinum.

First Credit

Behr originally joined *The Next Generation's* writing staff during the third season, at Piller's invitation. Although Behr had started out doing uncredited rewrites on other scripts, his first writing credit on the series was *Yesterday's Enterprise*. As he now recalls, hammering out the teleplay with fellow staffers Richard Manning, Hans Beimler and Ron Moore was a less than happy experience.

Reaction to *Captain's Holiday* was mixed



Ripping-off Robin Hood

"We all gang-banged it together; each of us took an act, and I think I wrote act two or three. Basically, my biggest contribution was that we all had to come in to break the story over the Thanksgiving weekend — Hans, Rocky, Ron Moore and myself — and I had to gather all the troops to come in. Everyone was as pissed off as they could be, and I'll never forget those three days up on the fourth floor, with donuts and coffee and trying to get everyone to focus on this story.

"The thing that got everybody excited about *Yesterday's Enterprise* was the chance to kill everyone. That's the thing we all got off on: seeing all these lead characters getting blown to bits. That was the fun of that episode!"

Behr's first solo effort was *Captain's Holiday*, which took a reluctant Picard on an adventure featuring Time-traveling aliens, a beautiful archaeologist (played by Jennifer Hettrick) and a scheming Ferengi. According to Behr, reaction to his unusual, often irreverent episode was mixed. "I find the response to *Captain's Holiday* tends to be rather extreme. Either the fans really like it and see the humour in

Picard walking around carrying a sexual fetish and not realizing it, or they say, 'You're stepping all over the mythos of *Star Trek*!' I find there are people who don't have much of a sense

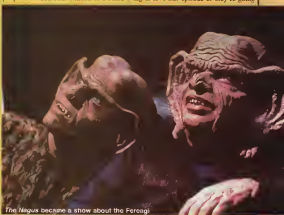
of humour about the show, and take it very seriously."

Film Break

At the end of *The Next Generation's* third season, Behr left the series to go into films. It was while he was waiting for the rewrite notes on one of his screenplays that he got a call from Piller with a story idea that would become the basis for *Q-Pad*.

"They wanted to do a romance, with Q and Vash and Picard, and would I like to do it, and I said, 'Look, the only way to do it is to get the characters off the *Enterprise*.' I could not see Picard getting involved with Q and Vash and giving the story the attention you'd need to do it if he was still on the ship, so Michael said fine, come up with the whackiest thing you can come up with.

"I did not come up with the Robin Hood idea. I just want that to be known, because I keep getting people who think, 'That's Ira, that's his kind of stupid idea.' During a conversation with all the writers as to what the show would be, it was Michael Piller who said, 'Wait a second. Kevin Costner is going to be doing Robin Hood; let's do Robin Hood!' Both Michael and I loved the original Flynn movie, so that was something I fell into and that I could do, but I remember thinking, 'Oh, it's like the *OK Corral* show in the original show; people are either going to love this episode or they're going

The *Nagus* became a show about the Ferengi



Dax
Sieko is frustrated
by Dax's silence

to accuse us of coming up with this ridiculous idea."

Ironically, it was that reasoning that prompted Behr to include the hilarious late-smashing scene between Geordi and Worf; an obvious homage to the comedy film, *National Lampoon's Animal House*. "I said, 'If I'm going to get accused of ripping off *Robin Hood*, let me at least rip off something totally different at the same time and see if anyone gets it.'"

Deep Space Nine

When Piller started putting together a writing team for *Deep Space Nine* in 1992, he approached Behr about working on the new series. "We had a lunch together, along with Rick Berman, and they said there will be more humor, more conflict, more characters to play with, less tech, and people would be neurotic and unhappy and dark. I said, 'Okay, I can do that'. It sounded like a lot of fun, and damned if they weren't right. The show has a lot of edge to it."

Behr's first story credit on *Deep Space Nine* was *Babel*, which started out as a kernel of an idea long before the pilot first aired. The series hadn't even been cast yet, and both Behr and fellow writer/producer Peter Allen Fields were operating totally in the dark. "We sat down for about five days, and we just came up with story ideas. One of them was *Dax*, one was *Babel*, and one was *Captive Pursuit*. It was one of the proudest moments we had together, because here we were, I had

never met Pete before, didn't know much about *Deep Space Nine*, but we came up with all these little stories and most of them actually got made. *Babel* was one of those ideas."

Behr grins at director Paul Lynch's comment [in *TV Zone* 53] that the nonsense phrases in *Babel* had to read exactly as written. "For a while I was telling people that there were secret messages to decode what was being said, but people started to believe it!"

"*Babel* was an episode that works in and out. It's okay but to me, the most successful *Deep Space Nine* episodes are the ones that would be a difficult transition over to *The Next Generation*. We could have done *Babel* on *TNG*, and to me that's a less interesting show because of that."

Interesting Ferengi

More to Behr's liking are episodes such as *The Nagus* or *Rules of Acquisition*, which use the Ferengi in a much more interesting way than *The Next Generation* ever did. "I quite enjoyed *The Nagus*. Wallace Shawn, who I respect as both an actor and a writer, really likes doing the show. He had a scheduling conflict on *Rules of Acquisition* and moved his whole schedule around to do it, because he really loves it. He has cassettes made of the shows for friends, so that to me is quite nice."

"For *The Nagus*, David Livingston [director/executive producer] came up with the original idea of a *Godfather*-like

meeting of the minds on the station, and we looked at it and said, 'Why don't we just do a show about the Ferengi?' The head Nagus who wasn't the Nagus at that time, wasn't even a Ferengi, so that's how it came together."

"I had never been a big fan of the Ferengi, Behr claims. "I remember bitching and complaining about using them in *Captain's Holiday* because I didn't see anything about them more than anyone else, but now I do. I think a lot of that has to do to Armin Shimerman who's made Quark a really interesting character, and I think the Ferengi are now worth looking at. People like to call them Jews; they like to call them this or that, which is all bullshit. They're just 20th Century human beings, with all the desires, needs, greed, hopes and fears that 20th Century men and women have, so when people say The Ferengi are this or that, I think they're just reacting to seeing themselves, and I don't think they're used to seeing themselves in *Star Trek*. They're used to seeing something they can aspire to, or want to be. Hopefully *Deep Space Nine* gives them a little of both."

Future Nine

With a first season behind them, *Deep Space Nine*'s production team sat down to map out their long-term plans for the programme's future. "Michael, Rick and I talked about what we liked and what we did not like about the last season, and what we thought its strengths were. What we came down to was it wasn't

bringing back Q or Vash or trying to make the link to The Next Generation.

"What seemed to work the best were the things that defined *Deep Space Nine*. Bajor, the Cardassians, politics, religion; interesting juicy ideas where it didn't matter if you were going at warp speed or impulse, the stories that still work regardless of the techno-considerations."

"Pete and I did a show called *Duet* at the end of last season and then Robert [Hewitt Wolfe] and Mike did one called *In the Hands of the Prophets*; those two shows really ended the season with a bang, and *Duet* we wrote just because the budgets were getting too big and we had to write the cheapest show imaginable. The same thing with *In the Hands of the Prophets*.

"So we sat down and said, 'Let's define this series in the first three episodes. Let's show that we're not going to shrink away from the strengths of the show, which are character, plot and dealing with big subjects that could carry over into the entire season,' and I think you're going to see those are still the best shows. We have characters now who we're just beginning to get to. Gill Ducat the head Cardassian

is becoming a wonderful character, and you're going to see more of him. Garyk the tailor; we're using him again.

"We're doing something with The Dominion, who we first mentioned in *Rules of Acquisition*, which is going to become a major thread towards the end of this season and probably the next season as well. We're going to define the Gamma Quadrant somewhat, and we're going to bring in not one, not two but maybe three new races involved in The Dominion. I think that's the strength of the show. Yes, we'll do Science Fiction, which we all love, but basically we've set up this very interesting franchise, that deals with a lot of contemporary issues and deals with them in such a way that you don't just have to do an 'issue of the week.' We did that with episodes like *Sanctuary*, which was like a boat people show, so we do fall into those traps, but basically I think we can be better than that. We can delve as deeply as any other show on television, and we can delve into our franchise, the stuff that Mike and Rick have set up, and which we've all helped to bring to a boil. I think that makes for interesting television."

So has confirmed cynic Ira Steven Behr finally found his place in the *Star Trek* universe? "I must say I'm pretty happy with this show. I'm happy with the characters, we're well into the 2nd season and I feel we're just beginning to scratch the surface. The fan response is very good. I was here during the third season of *The Next Generation*, and I remember what it was like before they were put on top of the mountain.

"I remember when people were still bitching and moaning about what a lousy, stinking, rotten show *The Next Generation* was compared to Kirk and Spock and Charlie X, and remember the good old days? Well, now TNG is the godhead and we're the guys struggling to make a name for the show and if people will just allow it to happen, I think they'll be able to say, 'Hey, this is a different Star Trek.' We've done something just as *Star Trek: The Next Generation* did: we have developed a new wrinkle in the franchise."

"That's what we set out to do, and how often do you accomplish what you set out to do?"

Joe Narraro

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PROBABLY best known (by the tabloids at least) as the man who introduced 'sex' to the New Adventures, and to fans as the writer who achieved the previously impossible and brought the Daleks back into print, John Peel has been a follower of *Doctor Who* for as long as he can remember.

A stalwart of *Doctor Who* fandom in the early days, he fell into fandom by accident, when a friend brought to his attention the existence of a new club called the Doctor Who Appreciation Society. He admits to having had a lot of fun in DWAS, especially in his involvement in the Writer's Pool, a series of fan fictions, many of which he wrote. This was the start of his literary efforts, which then branched out in an unusual way.

When Peel moved to the States he surprised everyone, first by co-writing with Terry Nation a Dalek book, and then novelizing the remaining Hartnell and Troughton stories, which has been notoriously bogged down by contractual difficulties for years. How did that come about?

"I was approached by an American publisher who wanted to do something on *Doctor Who* (then hugely popular in the States), and asked if I could contact Terry Nation, the Daleks' creator. The two men hit on the idea of *The Official Doctor Who and the Daleks Book* which was published by Saint Martin's Press in 1988. Nation was busy with other projects at the time, and asked Peel if he would like to write the book. 'I'd have been insane not to!' he says.

It was the beginning of a profitable association. "Terry and I got on like a house on fire," Peel says. "All his papers were kept in toolboxes in his garage and he'd get his wife, Kate, to root through them and mail me anything that had to do with Daleks. I got to see lots of interesting stuff, especially his early scrap books and an early draft of Anthony Coburn's *An Unearthly Child* (aka *100,000 BC*)."

At that time WH Allen made one of their periodic attempts to get the remaining Dalek stories novelized by Nation. "Terry hadn't been happy with the way the Daleks had been handled in previous stories, and thought that they hadn't been treated seriously enough. Even though he hadn't seen any of my fiction he asked me if I would like to write them!"

The first Dalek story he novelized was *The Chase*, and it was a task he was dreading. "The tv story has some horrendous bits in — for instance, the scene in the

john peel

stalwart of doctor who fandom

first episode where Vicki sits in the sand and talks about magic rings and magic castles. How was I to tell Terry how much I hated what he'd written there?" The problem was solved when Nation's original scripts were mailed to him. "There was none of it in there! It had all been added in by Dennis Spooner." Following Nation's scripts, rather than the tv versions, proved to be a "blast" for Peel, although he was keen to point out that wherever possible he tried to "harmonize" whatever appeared on screen with the final version in his book.

Shortly after the first of his Dalek novelizations was published, Virgin embarked on the New Adventures, kicking off the *Timewyrm* series with Peel's *Genesis*. "I really wanted to do the first book," he admits candidly. "I think Terrance Dicks had been approached but he didn't want to do the first, so it was up to me and Peter Darvill-Evans to come up with the concept of the *Timewyrm*."

Peel went away and came up with a lengthy proposal which involved the TARDIS landing on an alien planet whose inhabitants are acting very strangely. It transpires that the people on the planet are in effect the

floppy disks in the mainframe of the organic timewyrm. "I sent it to Peter, who said, fine — but can you put Mesopotamia in it? No one had told me, so I had to go back and rewrite the proposal!"

Genesis came under a lot of criticism for its treatment of sex. "If you are setting a story in that era then there is bound to be a bit of sex. None of the sex in the book is gratuitous; indeed the 'sex scene' with Gilesmesh is deliberately very juvenile, proving that he is a jackass and basically a smutty schoolboy."

He's so far submitted two further New Adventures proposals, each featuring the Daleks. In the very Machiavellian *War of the Daleks*, he intended to round off the Davros saga once and for all. "Terry was very keen on the story," he says, "but due to copyright problems the story had to be shelved."

Peel has now returned to *Doctor Who* with *Evolution*, a Missing Adventure featuring the Fourth Doctor and Sarah Jane Smith. "It was actually done for purely mercenary reasons," he admits. "Tom

Baker is the most popular Doctor, certainly in the States, and he is the one the fans want to see." He admits that the Hincheliffian Fourth Doctor comes a close second favourite Time Lord, William Hartnell, and Sarah Jane his all-time favourite companion. "I had no troubles writing for the Fourth Doctor: the era with all its Gothic horror is one I enjoyed immensely!"

Horror features large in Peel's life, as he has written several horror books for American publishers Pocket Books, and often tours the States speaking on the genre. As well as writing books on *The Avengers*, *The Addams Family*, and longing to do a book on *The Prisoner*, he has also written material for the *Star Trek* and *Deep Space Nine* series of books. "That's one of the things I'm proudest of," he says, "that I'm the only person to have written books on both *Doctor Who* and *Star Trek*."

Robin Turner



John Peel



Highlander heartthrobs - Stan Kirsch with co-star Adrian Paul

Warning: From the heading 'Season 2 Changes' onwards, the interview will reveal plot details from the end of Season One and the beginning of Season Two, yet to be shown on UK television.

STAN KIRSCH has come a long way since his acting debut in a Campbell's Soup commercial at the age of four. After graduating in political science from Duke University, Kirsch guest-starred in *General Hospital*, *True Colors* and *The Streets of Beverly Hills*, before finding international fame as 17-year-old orphan Richie Ryan in *Highlander - The Series*.

Off screen, the charming 25-year-old actor is full of enthusiasm for the show, as he prepares to work on its third season. "It's been a fantastic experience," Kirsch reveals. "After the initial elation of getting the job, working on *Highlander* has been a very steady and very satisfying

high. It allows me to work with a group of people who are not only very talented but also very friendly and nice, and it's a blast travelling to Vancouver and Paris to make these really exciting stories with people like Christopher Lambert, Roger Daltrey and Roland Gift. I guess it's the kind of life that people look at and go 'Wow, that's kind of neat!'"

Series Start

When plans for a spin-off series from the *Highlander* movies were first announced, they were criticized by fans al-



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Highlander hearthrobs — Sean Kirsch with co-star Adrian Paul

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STAN KIRSCH: GROWING UP WITH THE HIGHLANDER



STAN KIRSCH:
GROWING UP WITH THE HIGHLANDER



Stan Kirsch as fast-talking 17-year-old orphan Richie Ryan in the show's opening episode, *The Gathering*

ready angered by the dismal *Highlander II*. Many remained convinced that there could be only one Highlander, French film star Christopher Lambert, and that British actor Adrian Paul could not succeed him. While the controversy raged, Kirsch spent three months auditioning for the role

of Richie Ryan, a wise-cracking young thief befriended by immortal warrior Duncan MacLeod, and was not so much daunted as excited by the prospect of working on the show.

"When I got the job, I was completely on air," the actor recalls. "I knew about

Richie fights Annie Devlin (Sheena Easton) in *Eye for an Eye*



the travelling and was aware of the level of production values that the show was going to have. Then, when I saw the first feature I thought it was an elegant, exciting, vibrant and very moving film and felt that it would be great to be a part of it. Working with Christopher Lambert, the original Highlander, during the show's first week [for *The Gathering*] was a real thrill.

"It's great that both the series and the films co-exist," he continues, "but I think that in a lot of people's minds the series is now taking over from the films in terms of their notion of what Highlander is. When people meet Adrian, they believe that he is the Highlander. I don't want to take anything away from Christopher, but Adrian is putting in more hours and he's really something."

More Viewers

Viewing figures have constantly increased during the show's two-year history, and the producers are rumoured to have planned for three further years of the series. Kirsch himself believes that there are several factors which account for Highlander's success.

"I think that a lot of the show's appeal has to do with Adrian Paul. He's a very enigmatic leading man and he carries the show very well. I also think that much of the show is shot in a feature film fashion, particularly the latter part of the season and the second season. At the beginning, the series was shot as what I would term 'conventional television', but we now have a number of film directors working on the show and as a result each episode takes a different feel unto itself.

In terms of the show's concept, it appeals to people of all ages and both sexes, because the characters in Highlander are doing things that they, the viewers, would love to do themselves. You're looking at the ultimate Fantasy — 'What would it be like not to die?' Also, the casting offers a wide variety of age-range for viewers to relate to, and the show itself has a huge educational value.

Cool

As a nutshell, I think it's cool to watch Kirsch conclude. "From the opening music to the excellent music and the amazing action scenes, it's the best of all worlds combined."

never know from week to week what that's going to be."

Kirsch cites two episodes in which Richie falls foul of dangerous immortals, *Eye of the Beholder* and *Free Fall*, as personal favorites. "I'm a little biased, because there were episodes in which I had very little to do and a few where I had bigger storylines," he admits. "Given that, I have to look at the experience shooting each episode and, from that point of view, my very favourite is a show I shot in Paris called *Eye of the Beholder*. It was the most exciting episode to work on, the guest star was a very talented actor named Nigel Terry and I thought the end product was really good. Working with [rock star] Joan Jett on *Free Fall* was also a real thrill and comes a close second."

Season 2 Changes

The show's second season marked some radical changes to the show's format, most notably the introduction of the Watchers led by Joe Dawson (played by Jim Byrnes) and martial arts master Charlie DeSalvo (Philip Akin) and the departure of Alexandra Vandermoot as Duncan's mortal lover, Tessa. While Kirsch feels that the show has consistently improved with age, he has mixed feelings towards the changes to its format.

"I think the show has improved — the directing, the writing, the acting — but I don't know if that is the result of the changes. The main change is the loss of Alexandra and it's really tough for me to be objective about that because I really like her as a person and I think she's a great actress. It has opened up other avenues for the stories to explore, but I miss her on the show."

Another important change concerns Richie's immortality, which is revealed in *The Darkness*.

"It was always toyed with," he explains. "I knew it was a possibility from the very beginning. As soon as I knew that it was imminent, I began studying for the sword-fighting with Bob Anderson, the Swordmaster, and I have been working at it consistently throughout the year. It's great fun, and I enjoy spending time with Bob because he's been doing feature films for decades and is a real gentleman."

occasional guest appearances throughout the season. Kirsch is philosophical about his character's new function in the series. "It's great to be doing the series full-time, but when you're on it week to week, inevitably there are some weeks when you're not doing much. This season, I have been a recurring character with a bigger role, so it's been nice to come onto the show and have a lot to do."

"I really don't know what difference my absence makes to the show, but personally speaking playing an immortal is fun and is certainly worth giving up a few things."

Eye for an Eye proved to be a pivotal episode for Richie, as the young immortal fought and defeated Annie Devlin (Sheena Easton), only to spare her life.

"If I had the power to kill her, I would have taken her head off," Kirsch jokes. "I saw what the writers were trying to do, they were trying to pose the question 'Should this young immortal take this person's head and then walk on and live it?', and if that provoked viewers to think about the scenario, then it was worthwhile. It also enabled that nice scene at the end of the episode when Duncan gives Richie his own sword."

Season 2 Finale

The show's most recent adventure, the two-part season finale *Counterfeit*, brought the season to an explosive end. While battling their old nemesis Horton, leader of the renegade Watchers, Duncan

and Richie confronted a deadly killer with a remarkable similarity to Duncan's deceased lover Tessa, played by Alexandra Vandermoot.

"I think it's an interesting and very exciting episode, and certainly is a great way to end the season. It was fun to have Alexandra back. Adrian had most of the scenes with her but I had one scene in which I look at her and say something like 'Boy, you look awfully familiar.'" Kirsch knows exactly what he would like to see in the third season of *Highlander - The Series*.

"I would like to see more relationship," he suggests. "Somebody may be mad at me for saying this, but I would like to see less talk about 'evil immortals' and more of the dynamics between these people. If viewers are watching the show into a third season, there must be something going on between the characters that they're finding interesting and the deeper they can get into that, the more exciting it will be to watch."

As for his own future, Kirsch's plans are quite simple: "To continue to work. In an ideal world, I would like to divide my time between film, television and theatre rather than do just one thing specifically."

"I love to act and to tell stories. I'm very interested in crafting stories and I try to get myself involved with the writing process as much as I can. One day I would certainly like to try my hand behind the camera, directing or producing."

David Bassom

Stan Kirsch's future plans are quite straightforward — to continue to work.



Solo

Once immortal, Richie leaves MacLeod's wing to fend for himself and makes



B13 Armageddon Game

Teleplay Morgan Gendel
 Director Winrich Kolbe
 Music Jay Chattaway
Keiko O'Brien (Rosalind Chan), E'Tyrah (Darleen Carr), Shaxat (Peter White), Nydrem (Larry Cedar), Jakin (Bill Mordy)

While helping dismantle some planetary weaponry according to the Kellera-T'Pol peace pact, O'Brien and Bashir see murdered. Keiko isn't at all convinced and suspects that someone is lying...

B14 Whispers

Teleplay Paul Robert Coyle
 Director Les Landau
 Music Dennis McCarthy
Keiko O'Brien (Rosalind Chan), DeCaris (Todd Waring), Admiral (Susan Bay), Conia (Philip LeStrange), Molly O'Brien (Hana Hatae), Computer Voice (Majel Barrett)

Chief O'Brien returns to DS9 after organizing security at a peace conference. At first everything seems normal, but one by one his friends begin acting strangely. He soon becomes convinced that the crew are being replaced by doubles and turns fugitive, even from his family...

B15 Paradise

Teleplay Jeff King and
 Richard Manning & Hans Beimler
 Story Jim Trombetta and
 James Crocker
 Director Corey Allen
 Music Dennis McCarthy
Alixas (Gail Strickland), Cassandra (Julia Nickson), Joseph (Steve Vinovich), Vinod (Michael Buchman Silver), Stephen (Erick Weiss), Computer Voice (Majel Barrett)

Sisko and O'Brien crash-land on a planet occupied by the personnel of a Federation ship which went missing ten years ago. Be-
 nefit of both equipment and a way home,

they are forced to join the community, but remain suspicious of the real reason why it has remained where it is...

B16 Shadowplay

Teleplay Robert Hewitt Wolfe
 Director Robert Scheerer
 Music Jay Chattaway
Wade Barrell (Philip Anglim), Protector Colyus (Kenneth Mars) Rurigon (Kenneth Tobey), Taya (Noley Thornton), Villagers (Trula M. Marcus, Martin Cassidy)

Odo and Dax arrive on a planet where people are disappearing unaccountably. Intrigued by the villagers' reluctance to venture outside their seemingly perfect valley, the two investigate further. Maybe the missing people are lost in the hills...

B17 Playing God

Teleplay Jim Trombetta & Michael Piller
 Story Jim Trombetta
 Director David Livingstone
 Music Dennis McCarthy
Arjia (Geoffrey Blake), Klingon (Ron Taylor), Gul Evok (Richard Poe), Alien Max (Chris Nelson Norris), Computer Voice (Majel Barrett)

Dax must decide whether a young Trill visiting DS9 is suitable to become a host. She, however, has an ethical problem of her own — when is life not life

and does she have the right to destroy a universe?

B18 Profit and Loss

Teleplay Flip Kobler and Cindy Marcus
 Director Robert Weimer
 Music Jay Chattaway
Garak (Andrew Robinson), Naitina (Mary Crosby), Hogue (Michael Reilly Burke), Rekelen (Heidi Smedberg), Gul Toran (Edward Wiley)

Three Cardassian political fugitives arrive on DS9. Garak is immediately interested and, it seems, finally reveals his true colours by alerting the Cardassian authorities. Quark, meanwhile, is elated to learn that one of the Cardassians is a former lover...

B19 Blood Oath

Teleplay Peter Allan Fields
 Director Winrich Kolbe
 Music Dennis McCarthy
Kang (Michael Ansara), Kor (John Colicos), Koloth (William Campbell), The Albino (Bill Bolender), Assistant (Christopher Collins)

When three old Klingon allies of Carzon Dax's board the station, Jadzia Dax has to decide whether to keep an oath her former host made with them and seek revenge. Although Sisko points out that to leave DS9 could have serious conse-



Shadowplay
 Odo and Dax discover
 a rather unusual village

quences for her Starfleet career, she joins forces with the Klingons...

B20 The Maquis, Part I

Teleplay James Crocker
Story Rick Berman & Michael Piller
Director James Crocker
Music Jay Chattaway
Cal Hudson (Bernie Casey), Gul Dukat (Marc Alaimo), Gul Evrek (Richard Poe), Amaroos (Tony Plana), Sakonna (Beritila Damas), Samuels (Michael A. Krawiec), Kobb (Amanda Carlin), Niles (Michael Rose), Guard (Steven John Evans)

Commander Hudson believes that the Cardassians are re-arming for war by stirring up trouble along the Cardassian/Federation frontiers. Sisko is ordered to stop any hostilities brewing, but a Cardassian ship is destroyed and a Starfleet officer is found responsible. The Maquis, the Federation rebels, then kidnap Gul Dukat to force the Cardassians to reveal the truth...

B21 The Maquis, Part II

Teleplay Ira Steven Behr
Story Rick Berman & Michael Piller
Director James Crocker
Music Jay Chattaway
Cal Hudson (Bernie Casey), Gul Dukat (Marc Alaimo), Admiral Nechayev (Natalya Nogulich), Legate Purn (John Schuck), Xepolite (Michael Bell), Amaroos (Tony Plana), Sakonna (Beritila Damas), Kobb (Amanda Carlin), Niles (Michael Rose)

With the traitors on both sides exposed, Sisko has to mount a rescue operation to retrieve Gul Dukat. Sisko's faith in old friends and former enemies is put to the test as he tries to avoid a new war whatever the cost.

B22 The Wire

Teleplay Robert Hewitt Wolfe
Director Kim Friedman
Music Dennis McCarthy
Garak (Andrew Robinson), Glinn Boheeka (Jimnie F. Skaggs), Jabara (Ann Gillespie), Enabran Tain (Paul Dooley)

When Garak begins to act strangely towards Dr. Bashir, the Federation medic suspects that this new aggression is the result of more than a mild illness. Before long it transpires that a surgical implant placed in Garak's brain after the events of the Federation/Cardassian war is be-



Crossover Sisko II demands the help of O'Brien II

ginning to break down, and the guilt-racked Garak wants to die.

B23 Crossover

Teleplay Peter Allan Fields & Michael Piller
Story Peter Allan Fields
Director David Livingstone
Music Dennis McCarthy
Garak (Andrew Robinson), Telok (John Cothran Jr.), Klingon (Stephen Gevedon), Human (Jack R. Ornd), Marauder (Dennis Madalone)

After an accident in the Wormhole, Kira and Bashir find themselves back on a DS9 where Terrans are slaves to the Cardassian/Klingon Alliance and a certain female Bajoran runs her station with a rod of iron. According to this Universe's Kira, it's all James T. Kirk's fault...

B24 The Collaborator

Teleplay Robert Hewitt Wolfe and Gary Holland & Ira Steven
Story Gary Holland
Director Cliff Boileau
Music Jay Chattaway
Vedek Barell (Philip Anglim), Vedek Winn (Louise Fletcher), Kai Opaka (Carolee Saviola), Kibus (Bert Remsen), Eblan (Charles Parks), Prylar Bek (Tom Villard)

During the Cardassian occupation of Bajor a group of resistance fighters were led into a trap—including the late Kai Opaka's son. On the eve of choosing a replacement Kai, the Vedek Assembly is distraught to learn that Vedek Winn has proof that Vedek Barell was behind the betrayal. As Kira fights to

prove Barell's innocence, Winn prepares for her inevitable ascension to office...

B25 Tribunal

Teleplay Bill Dial
Director Avery Brooks
Music Jay Chattaway
Kelso O'Brien (Rosalind Rao), Gul Evrek (Richard Poe), Kovat (Fritz Weaver), Mokbar (Caroline Lagerfelt), Boone (John Beck), Cardassian Voice (Julian Christopher), Computer Voice (Majel Barrett)

Arrested for crimes against Cardassia, O'Brien stands trial on Cardassia Prime for the shipment of warheads to the Maquis. According to Cardassian justice, the verdict and execution date have already been decided...

B26 The Jem'Hadar

Teleplay Ira Steven Behr
Director Kim Friedman
Music Dennis McCarthy
Nog (Aron Eisenberg), Eris (Molly Hagan), Captain Keogh (Alan Oppenheimer), Talak'talan (Cress Williams), First Officer (Michael Jace), Second Officer (Sandra Grano), Computer Voice (Majel Barrett)

Accompanying Jake and Nog on a field trip in the Gamma Quadrant, Sisko and Quark are captured by the Jem'Hadar, a division of the Dominion. The Dominion are determined to keep the Federation out of the Quadrant and not even a galaxy-class starship, the Odyssey, can convince them otherwise. The Dominion are not going to be ignored, whatever the cost...

Mark Chappell

Blake's Heavens

Part Two

AFTER his successful stint as director on *Ace of Wands*, Darrol Blake found himself summoned to the office of the Head of Children's Programmes at Thames TV. He was introduced to Roger Price, who was working on a proposal for a brand new Science Fiction series.

"They were going to make a series called *The Tomorrow People*," Darrol Blake explains. "Roger described it, I said I was interested, and they gave me a two-page treatment to look at.

"I thought it was the most appalling rubbish I'd ever seen in my life. It had bits stolen from *Star Trek*, it had bits stolen from *Doctor Who*, and bits stolen from everything else he'd ever seen in children's comics. I took it back to Sue and said, 'I'm terribly sorry. I don't want to do this. I think it's dreadful.' She laughed her head off.

"They got another ex-designer, Paul Bernard, to do it. He had the Devil's own job to get it to make sense and get it done on time. They did it in studio 2 at Teddington which wasn't equipped to do special effects."

Having turned down the first season of *The Tomorrow People*, Darrol Blake was rather more amenable when approached to direct *A Rift in Time* for Season Two.

"They had cleaned it up a bit for the second season," he maintains.

There had also been a number of major cast changes: Carol and Kenny had left for the *Galactic Trig*, and hiker Ginge had been replaced by his 'cousin' Chris.

Although Blake was not officially involved with Chris's debut story *The Blue and the Green*, he recalls how the role came to be cast.

"Just before they started the second series Michael Standing had an accident on a motorbike and broke his leg. I suggested they used a friend of mine called Chris Chittell, who had played the pop star in *Doomwatch's Sex and Violence* for me."

A Rift in Time found the *Tomorrow People* confronting the Time meddling villain

Genus in Roman Britain. However, Darrol Blake reveals that in Roger Price's original script there were two different opponents, one in the past, and one in the alternative present.

"Since it was involved with *Time travel*, I said, 'Why can't this be the same person?' It seemed as though they'd whip up a threat and it would disappear, and then they'd whip up another threat. So we did that, and Stanley Lebor played that part."

Monkey Business

On their return from the past, the *Tomorrow People* find Earth populated by simian creatures. The director laughs as he recalls early production discussions about the monsters.

"I'll never forget the producer Ruth Boswell saying, 'Ace they going to have long tails?' So I said, 'What do you mean long tails?' She said, 'You know, cats have long tails.' I said, 'What do you think Simian means?' She said, 'Cat-like'. I said, 'No, that's feline... Simian means Monkey-like!'"

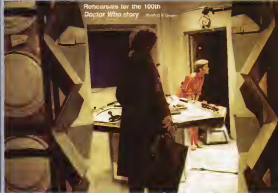
Blake had found his inspiration for the creatures in the most unusual place. "In my time about the BBC, there had been pinned up on the noticeboard a picture of an extra with his clothes off, and he was all-over hair. I thought of him immediately, and we found extras who were about the same size and put hair all over them!"

With a guest cast including a young Peter Duncan, and Keith Chegwin and his twin brother as extras, *A Rift in Time* was shot on location and at the Teddington studios.

"I did some day location filming in Bournemouth of all those youngsters running around, and then the rest of it was done in the studio. We were supposed to have night filming in a forest, but it seemed pointless taking a film camera out when you can't see anything, so we built the forest in the studio."

100 Doctor Whos

At the end of his two years at Thames, Darrol Blake returned to work on contract for the BBC. In 1978 he was hired by pro-





Rollright Stones provided the perfect location



Beatrice Lehmann as Professor Rumford

ducer Graham Williams to direct *The Stones of Blood*, the much-publicized 100th Doctor Who story.

"I was given a script that was set in England with only about four characters," he recalls. "I said, 'Oh this is the cheap one is it?' 'No,' said Graham..."

"I cast Beatrice Lehmann as the lady archaeologist [Professor Rumford], and I did try for Honor Blackman as [Vivian Fay] but she looked at the script and said, 'No, Bea's going to have all the fun.' I ended up with Suzie Engel who was very good."

With big-screen competition from *Star Wars* on the scene then, Blake attempted to make full use of the BBC's resources.

"I was determined that the stones were



Suzie Engel as Vivian Fay



Trapped with an android of Tiral

not going to be a member of equity in a Kellogg's packet," he says. "I discovered when I arrived that the costume designer had already designed a cereal packet on legs, and his nose was very much out of joint when I told him about that."

"I was also determined to have a very different style of music for the story, but I was told by the producer that the composer was contracted for the series and it had to be him. I discovered later when we were recording the music that he was in fact hired by the day, so Graham presumably for his own reasons had decided the music was going to stay the same."

New Effects

The Stones of Blood is particularly noteworthy for some splendid video effects. The director claims that these were part and parcel of his desire to "shake it up in various departments".

"I had been out of the BBC for four years at this stage, and the technology had



The Megara was video-activated lights

really raced on in terms of special effects. I made it my business to go around the departments and catch up with developments, and I strayed across the wonderful [Video Effects Designer] Mitch. An amazing man. I explained what I wanted at various moments, and tried to tell how I thought it would be done."

Another break with tradition was the fact that *Stones of Blood* was recorded entirely on videotape, as opposed to having filmed inserts. Blake took his Outside Broadcast unit to the Rollright Stones in Gloucestershire.

"I discovered them some years before when I was living nearby. They were in private hands, so we did a deal and moved in for two days and shot all the exterior stuff. We put a false altar in the middle, rather like Stonehenge, which we brought back to the studio and did the night scenes in the studio."

Other scenes set at night were shot on location during the day using a filter over the camera lens. "It was out in fields, and



The Ogr, no longer cereal packets on legs

there was nothing to light anyway. It was partially successful; the problem may have been it was quite sunny when we did it."

"We then went to a minor stately home a few miles away, which was a college for accountants. Virtually next to it was a chalk pit, with cliff sides which we were able to do the cliff edge scenes there."

Blake reveals that there were two very short filmed inserts in the story, which were obtained from a film library at Elstree Studios. "One was the shot of the moon going behind the clouds when they were doing the sacrifice. While I was looking at that [in the library], I found the most extraordinary shot. The camera was high on the cliffs, looking down into the waves, and a bright light disappeared under the waves. I thought, 'This is too good to be true.'"

He found a perfect use for the clip in the third episode, for the scene in which the Doctor sends one of the stones hurtling over the cliff edge into the sea.

"The stones were illuminated from inside by my suggestion, and we cut in this shot of the light disappearing under the waves."

Having got the best out of his location recording and video effects, the director also discovered that studio sound could be utilized more effectively for the scenes on the prison ship.

"One thing that had always eluded me as a designer was making a floor sound like something other than echoing rostrums. We had a good go when we did that spacecraft and put microphones under the rostrum and treated them so it sounded like



BBC stock footage provided the perfect backdrop

metal. I think it worked quite well."

Blake was uncomfortable with the script's description of the Megara, the ship's justice machines. Writer David Fisher saw them as floating silver globes, but the director felt that these were similar to the sinister spheres on the Death Star in *Star Wars*.

"I decided we would have just a light which was flying about, and I knew by then we could have a voice-activated light, and that's what I asked them to cook up. It was a chaser circuit on two wands activated by the two actors who were reading the lines into a microphone."

These 'wands' were operated by puppeteer John Thirle and one of his assistants; both had years of experience in their craft from working on Thames Television's *Rainbow*.

"They were dressed in black, and [stood in front of] black drapes, and had a monitor so they could see where Tom and Mary were, and they could put the wands wherever they wanted to in the picture."

Carried along by his enthusiasm, Blake then determined that the cells of the Megara's prison ship should contain various opponents from the Doctor's past.

"I'd spoken to Matt Irvine, and I knew that in the stores of the Special Effects department there were a number of monsters from other stories down the years. I thought it was going to be fairly easy to pop them into the cells. I hadn't really thought much about that, until I mentioned it to Graham who said, 'Copyright.'"

Williams explained that the writer of each *Doctor Who* story owned the copyright to their own monster. Ultimately Darrol Blake was able to use only two old props — a Wurm from *The Ark in Space*, and a barely recognizable android from *The Android Invasion*.

Happy Birthday

Blake was also prevented from using a scene, recorded for the first episode, that would have found the Doctor celebrating his birthday.

K9 is offered a piece of the Doctor Who birthday cake

(Photo © B. Davies)



"I discovered in rehearsals that the first episode was about a couple of minutes short. Great play had been made of the fact that this was the fifteenth anniversary of Doctor Who and it was the hundredth story. I said, 'Why don't we have a birthday party?'"

"I commissioned a cake to be made, and we improvised a party with K9 singing Happy Birthday very badly. It was quite funny."

"It is the law that the Assistant Floor



A 'boring scene' replaced the birthday party

(Photo © B. Davies)

Manager reports back to the script editor every day on lines that have been cut or altered, and this is how it got back to the producer. I didn't think I was doing anything wrong, I was just filling up the under-run."

Darrol Blake was called to see Graham Williams, and instructed to remove the party sequence. Williams believed that the Doctor could not be seen to eat the cake. After all, if he ate the cake, he would have to go to the lavatory...

"I said, 'What about all those wine gums?' Graham said, 'He always gives them away. He never eats them.' We were given an extremely boring scene which underlined the purpose of the Key to Time business."

However, the director is rather amused that over the years other members of the production team have claimed that the birthday party scene was their idea. "I gather that Tom thought it was his idea to have the birthday party, and it was the script editor's idea to have a birthday party, and it was the producer's idea to have the party..."

"As far as I remember it was my idea to have the party!"

Whatever, no doubt the cake was very tasty...

David Richardson

TV Zone Classifieds

ANNOUNCEMENTS

Calling all cult TV fans. I am researching a documentary about YOU! I need any volunteers especially if you're off to holiday in November! Contact Dan, (01842) 863360, 84 Spencer Road, Luton, Beds LU2 5AJ

PEN PALS

Male (22) sci-fi fan especially Trek and Babylon 5 seeks contact with female fans in the Chester area. Please write to Rodney Milton, 84 Kynaston Drive, Rainley Ferry, Chester CH4 9AT

Male 27 into Quantum Leap in a big way wants to hear from fellow fans female. Write to Dev Gale, 33c Windsor Terrace, Beckton, London E6 4LE

I'd like to get in touch with anyone else who enjoys *Space 1999*, particularly to swap fiction. Philippa Sule, 59 Peaback Court, Detroit, Ohio OH11 5AJ

Sevens United Zonite 24, seeks Zonite (twit-twoot) or fellow Zonites (Me Tarzan, I) as pen pals. Any age (except 26). Contact: The Widowmaker (Toby), 6 Pavilion Drive, Kemsley, Stingsbourne, Kent ME10 2SZ. Starbusts welcome!

33 year old would like to contact fellow Star Trek fans. Number of interests, any

age All replies answered Tracy Saunders, 27 Glenwood Avenue, Westcliff on Sea, Essex SS0 9DU

The truth is out there - are there any X-Files fans out there if you write to Paul, 34 Essex Street, Hail H4 6PT.

Female Who/Thinkers wanted for pen-palling and correspondence attending with three fan guys and a young lady. Area no problem! Bob, 25 Sheldon Road, Chigwell, Essex, SN14 0BF.

Male Dr Who fan, 20, seeks female Who fan for friendship in the Hertsford-Reading area. Please send photo and write to P A Hawkes, 14 Baily Avenue, Thatcham, Berks, RG13 3EQ.

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Wanted Wiseguy season one episodes (VHS). Contact L D Jones, 26 North Road, Bilegham, Bognor, Mid Glamorgan CF32 9BG. Tel: 079155

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CONVENTIONS

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Green 4 Star Trek Weekend 4th/5th September 1994. Royal Hotel Weymouth, Dorset. 010-333-1-262926. Gates McFadden plus other guests. Prices from £21. Registrar: Gerald Seaford, 18 Watermill Road, Rethy, Dublin 5. 010-333-1-327491.

Ag-Con II Doctor Who Convention 18th & 19th February 1995, Birmingham. Guests, dealers, videos, auction (original costumes), location film, FX demo. Weekend only! £28. Details SASE: AYLCON, PO Box 95, Amersham, Bucks HP7 9QX.

Armageddon sci-fi/fantasy convention 18th-19th November 1994, Aston Hotel, Plymouth. Guests John Corrigan, Martin Bower, Mary Gentle. Registration £20.00. Contact: Marion Pritchard, 4 Glenisla Avenue, Plymouth PL3 5AL. (0752) 367873.

The Neutral Zone. Newcastle. 10-12 March 1995. Star Trek multi-media convention. Guests: Richard Arnold (Jonn-Emm), Robert Llewellyn (Jackie), etc. Send SASE to: 31 Richmond Street, Ashton-Under-Lyne, Lancashire OL7 0AR.

Remember '95 - The Dr Who Convention. Lifford park - subject to work. Geraldine John. Guest appearance by The Who! Book! Sell weekend only £20. Send SASE to: 31 Richmond Street, Ashton-Under-Lyne, Lancashire OL7 0AR.

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**STAR TREK
THE NEXT GENERATION
Q-Squared**
by Peter David
Titan Books
Price: £9.99
Out: Currently Available

WITH Pocket Books's latest hardback release, we are back in the hands of the master, my favourite Star Trek author Peter David.

Under the command of Captain Jack Crusher and his number one, Commander Picard, the USS Enterprise is stopped in Space by a mysterious figure with almost god-like powers — Trelane, the Squire of Gothos. Meanwhile, in our universe, Captain Picard has to face both Trelane and his god-father, Q, and realises that Q might not be the worst the continuum has to offer. And in yet another timeline, the Enterprise-C drifts out of a time rift into the middle of the Federation-Klingon war... but no-one survived the battle of Narendra III. Three alternative versions of history with one common element. Trelane. One hundred years after being chastised by his parents for his treatment of Captain Kirk and his crew, the Squire of Gothos has returned to plague yet another Enterprise, but this time Trelane has

touch the Heart of the Storm, a source of energy that gives him the ability to do the unthinkable... the power to destroy Q.

Many people noticed the similarities between David's last novel, *Jezadi*, and *All Good Things*... There are even greater similarities between the season finale and *Q-Squared* — and let us not forget Wolf's dimension-hopping in *Parallels*. Apart from Q, we have three different timelines, alternate versions of our favourite characters, and one very large threat to Marikind. Although this didn't detract from my enjoyment of the book, I wouldn't recommend reading it too soon after watching *All Good Things*...

David simply adores continuity, and this book is no exception. From a plausible but questionable attempt to explain Gary Mitchell's superhuman abilities in *Where No Man Has Gone Before*, to a blatant plug for *Jezadi*, it is jam-packed with Trek trivia from a man with an obvious love for the series.

Characterization has always been David's greatest strength, and here he can play around to his heart's content. We get to see Jack Crusher, who turns out to be rather weak and wimpy, and a much stronger Beverly Howard. And we learn much more about Trelane, someone many people assumed was something to do with Q: this book answers all your questions. Although not as enjoyable as *Jezadi*, *Q-Squared* is a wonderful and compelling read. If you liked *Yesterday's Enterprise*, *Parallels* and *All Good Things*... you'll love this.

Craig Hinton

**DOCTOR WHO
The Missing Adventures
Evolution**
by John Peel
Virgin Books
Price: £4.99
Out: 15th Sept '94

IT'S QUITE hard to review a book and come to the conclusion that it is, shall we say, not up to par. Being aware to some degree of the amount of effort involved in such an undertaking, it's painful to condemn the outcome... Unfortunately in the case of *Evolution*, I have no option.

The setting is Devon in 1880, where the Doctor takes Sarah to



meet Rudyard Kipling, only to encounter him as a lecherous fifteen-year-old schoolboy. Events are laboriously contrived to form the inspiration for stories by him, and more especially by Arthur Conan Doyle, who turns up fortuitously to be a major player in the narrative. Sarah, who is suddenly an admirer of both, keeps thinking things like, 'Gosh this is where he got the idea for...'. It's rather reminiscent of the TV story *Timelash*, which is one thing you never want to remind anyone of.

The concept behind the story is preposterous, even for *Doctor Who*. A mad scientist, jealous of the achievements of his brother, plots with a capitalist to turn children into merpeople (half-human, half-dolphin) in order to — wait for it — lay undersea cables. It's like *The Underwater Menace*, without the subtlety.

Although John Peel was brought up in the UK, he now lives in America and it is as if this has so dominated his psyche that he latters his book with Americanisms and neologisms which are completely out of place. The text is laden and pointlessly repetitious, as if it was written in one draft that was never revised. His fourth Doctor and Sarah are virtually unrecognisable. The Doctor is portrayed as distant and uninvolved, and there is no indication of the warmth and shrewd presence Tom Baker gave to the role. He threatens gruesome violence to his adversaries several times, and there is a feeling that he is barely present.

The story is clichéd and lacking in atmosphere, the characters are cardboard, the dialogue trite, the prose style is ponderous,

clumsy and superficial... This is one *Missing Adventure* which should have stayed missing.

Andrew Martin

**DOCTOR WHO
The New Adventures
First Frontier**
by David McIntee
Virgin Books
Price: £4.99
Out: 15th Sept '94

IT IS the dawn of the Space race between America and the Soviet Union. 1957 is as good a time as any for aliens to try to take over the Earth... The Doctor, Ace and Bernice turn up in the South Western United States in a hot Plymouth convertible, in the middle of such an attempt by the ancient and peculiarly physiologically race of the Tsun, who come in three different varieties. One of these is created by assimilating with the population of the planet they intend to take over, and a skated-over thread of the plot is that these are factions on Earth who aren't averse to this happening, if there's something in it for them.

A more obvious twist to the plot, and one which makes the final section of the book, is the revelation that the villain of the piece, who for most of the time we know as Major Kree of the US Air Force, is in fact — well, stay tuned and find out...

David McIntee's second book is captivating, and unlike a lot of *New Adventures* its quirks and faults are consequently easier to overlook. Much of the book appears well researched, but it is as if McIntee eventually said



'Enough is enough' as mistakes creep in — for example, an aircraft is referred to as a Hercules, by Americans, who invented it, but didn't call it that (we did)... As for the invented Nyktoy Cosmodrome, I suspect that's a sly in-joke, as is having a General Nyby (after Christian Nyby, director of *The Thing From Another World*) and a Corman Air Force Base (after Roger). McInnes also uses the rudest word ever to appear in a *New Adventure*, but since it's in Russian, most people probably won't notice.

The plot of *First Frontier* is a little convoluted, but is an engaging rather than an incomprehensible work, and while there are a lot of ideas that don't seem to get followed up, the pace is sustained so you don't really notice the omissions. There is a decent effort at characterization, at least in the present tense — we don't get much of a feel for the characters' past. However, we do care about what happens to people up to a point, and that makes the demise of those who do pop their clogs unusually affecting and effective. However, the regular characters seem very flat, and nothing much happens to change their lives, aside from Ace, who gets the chance to fly a plane and defuse a bomb — and, as someone remarks, it's all a bit like a Bond film, which is probably what makes *First Frontier* such an enjoyable romp. Good stuff!

Andrew Martin

DOCTOR WHO
The Seeds of Doom
BBC Video
Price: £16.99
Out: Aug 1st '94

A VEGETABLE pod, frozen in the permafrost for 20,000 years, is discovered by a scientific expedition at the Antarctic. When the seed germinates and infects one of the team, the Doctor and Sarah Jane are dispatched to help.

The Time Lord identifies the organism as a Krynoid, and discovers a second pod is the ice, but obsessed English botanist Harrison Chase has been informed of the find and will go to any lengths to add the Krynoid to his collection of rare plants. Even if it means propagating a creature

that will induce all plant life to rebel against the animal kingdom...

Sounds weird? A hybrid of *Day of the Triffids*, *The Thing From Another World* and *The Avengers* episode *The Man Eater of Surrey Green*, *The Seeds of Doom* actually defies its B-Movie trappings and establishes itself as one of the *Doctor Who* greats.

Douglas Camfield's assured direction is a major factor behind this. Camfield treats the absurd plot as an adult thriller, and motivates each of the actors to give an entirely plausible performance. As a result it doesn't matter that the concept of someone being attacked by trailing ivy is daft; the characters believe it, and so too does the audience.

Tom Baker's Doctor is at his peak; totally alien, dispassionate, bullying the humans and telling them "You must help yourselves". For once he is even willing to resort to violence if the occasion demands it. Likewise, Sarah Jane Smith has never been so well served by a script, particularly in her scenes with the necessary Scorby. Elisabeth Sladen rises to the occasion, as always completely natural in the role, and develops it far beyond the confines of a gawky dolly bird.

Then there's the immaculate but ruthless Harrison Chase, financial about his plants to the degree that he performs hyenas to them on an organ. Played so sexually by Tony Beckley, Chase is yet another formidable villain from a season that had already provided Sotol, Sutekh and Brontë.

At times a claustrophobic Hor-

ror movie, occasionally a violent thriller, there are some wonderfully disturbing moments in *The Seeds of Doom*. Witness the climax of the third episode, Kevlar's transformation into the Krynoid while being fed raw steaks, and the scenes in which people are shredded for compost.

Broadcast almost twenty years ago, the story has survived the test of time remarkably well. A Hardy Potential indeed.

Richard Houldsworth

MOONBASE 3
Volume 2
BBC Video
Price: £10.99
Released: Aug 1st '94

IT SEEMS ironic that, having withdrawn *Survivors* from their schedules apparently because of poor sales, BBC Video have chosen to release *Moonbase 3*, a series with a mere fraction of the following.

After viewing the mediocre first volume, it is highly unlikely that many people will bother with the second, and on watching these two pointless efforts, it's even less likely that those who did will go on to purchase the third.

In *Achilles Heel*, written by John Lancetti (author of some of the best historical *Doctor Who* stories of the Sixties), scientist Bill Knight decides to resign. He wants to return to Earth and spend time with his wife Dodi, but Director Caulder feels his loss will be very damaging at a time when the Earth authorities are expecting results from their scientific experiments. However, Caulder does not realize they are all being manipulated by Adam Blancy, a man willing to put other people's lives in danger if he doesn't get his own way.

Achilles Heel cannot claim to be Science Fiction; it's merely a bunch of two-dimensional characters standing around in cardboard sets holding conversations. Devoid of plot or drama, it could have been set just as effectively in a shopping centre in Croydon.

Outriders, written by John Hackett, is a similarly lamentable effort. Stephen Partners and John Conway are on the verge of two scientific breakthroughs which could ensure the base's future funding. However, while Conway



succeeds in creating a new metal, Partners decides to falsify his results. This action could have terrible consequences for *Moonbase 3*...

While *Outriders* is brimming with continuity to *Bronson's* earlier, and superior, script *Bebe-neoth*, it's a rather leaden affair. Conway is a fascinating character, and is ably played by John Hackett, but the series regulars make a uniformly uninteresting lot. For such a cheap-knit working team, there is absolutely no sense of camaraderie.

Although the intention to make *Moonbase 3* realistic Science Fiction is admirable on one, Barry Letts and Terrance Dicks merely succeeded in peeling away the Fantasy without developing any interesting characters or innovative plots.

Matthew Cooke

STAR TREK:
THE NEXT GENERATION
Volumes 83 & 84
CIC Video
Price: £10.99 Each
Out: July/Aug '93

MICHAEL DORN gets his first and only opportunity to play Worf without any Klingon make-up in this volume's opening episode, *Homeward*.

Worf discovers that his foster brother Nikolai has violated the Prime Directive by attempting to save a race of people from the destruction of their world. With no other option, Picard is forced to co-optate with Nikolai's deception of the Borsian people in his bid to find them a new home.



At the opening of the episode, the viewer is immediately sympathetic to the humanitarian stance adopted by Nikolai. Picard's objections seem almost callous. However, the events of the episode are quite enlightening and may well lead to the viewer revising his or her opinion by its close. If the episode has any fault it is that the characters are really only there to illustrate the argument that the Prime Directive is justified even in such an extreme case.

"In confidence" or "secretly" is the dictionary definition of *Sub Rosa*. The secret in this case belongs to Beverly. Following the funeral of her grandmother, Beverly learns that she had a secret lover less than half her age named Rontin. Beverly encounters Rontin, who is apparently a ghost who has possessed the women of her family for centuries, and now has his sights on her.

It's a deliberate and successful pastiche of the classic ghost story, complete with thunderclaps and unheeded warnings from mad old men, and director Jonathan Frakes doesn't miss a trick in re-working old clichés.

Taking a trip down to the *Lower Decks*, we are able to view events from an Ensign's perspective. In doing so, we discover that we are as ignorant of life in the lower ranks on the Enterprise as its officers apparently are.

Ensigns Lavelle, Soto, Taurik and Nurse Ogawa anxiously await the outcome of their crew assignments to discover if they have gained promotion.

This episode is an eye-opener

and reminds us that the regular characters are in fact the commanding officers of the ship. Over the years we have come to know them as likeable people, so it is quite a surprise to see some of them regarded as humourless and unapproachable senior officers.

This story certainly gets at least a small crack in the image of Roddenberry's one big happy family of the Future. An inspired idea which has been superbly executed.

Episodes with dual storylines have often failed to make their mark in the past. However, *Those Who Sell* is a notable exception.

Data wanders into a medieval township with no memory. The inhabitants have had no previous contact with extraterrestrials and have only the most basic scientific knowledge. Consequently, they do not realize that the illness that they succumb to is in fact radioactive sickness induced by the radioactive fragments Data has brought with him. It is up to Data to deduce the cause of the illness and, if possible, find a cure.

Meanwhile, on the Enterprise, Counselor Troi has decided to attempt the Bridge Officer's test and become a Commander. However, the challenge proves to be more difficult than she anticipated.

Both strands are excellent examples of *Trek*. Data's tale, although a little predictable, is nevertheless a sound and interesting idea, and Deanna's story is an important piece of character development and an answer to Season Five's *Disaster*.

The biggest surprise is that Picard doesn't turn up until the final scene and has only one line. However, it is only a surprise because you're not even aware of his absence until he appears. A testament to the strength of the other characters and the show's lack of dependency on one main star.

John Alinworth

THE SINGING DETECTIVE
Two Volumes
BBC Video
Price: £12.99
Out: 1st Aug '94

THAT Dennis Potter was a consummate master of the television screenplay there is no doubt, and his six-part drama is widely acclaimed as the very finest — and certainly the most personal — of his many works.



A surreal Fantasy, *The Singing Detective* is essentially four stories for the price of one. First and foremost it's about Philip Marlow, a writer of cheap detective fiction, who has languished in hospital for three months with pneumonia. His skin ravaged, and body temperature out of control, Marlow endures appalling headaches which induce hallucinations to a degree that Fantasy and Reality become inseparable.

Among these delusions, which appear to have a life of their own, are Marlow's childhood memories of his life in the New Forest idyllic days shattered when he chanced upon his mother having sex with Raymond Binney in the woods, which was followed by his parents' separation.

Then there's Marlow's ex-wife Nicola, who he fantasizes is conspiring with her lover Mark Finney to obtain the film rights to his novel 'The Singing Detective'.

Finally there's 'The Singing Detective' itself, Marlow's celebrated paperback brought to life. The book focuses on Philip Marlow, a detective turned nightclub singer, who is hired by Mark Binney to investigate the case of a prostitute called Susan found naked in the Thames. Binney had picked the girl up the night before...

This kaleidoscope of story elements is developed out of sequence as Marlow's mind dips in and out of each strand, sometimes taking characters from one plotline and depositing them in another. Fascinating, gripping and profound, the stream of hallucinations serve to expose the inner

demons and emotional baggage Marlow has carried since childhood, so that he has become someone who believes that, "These hallucinations are better than the real thing. People can sing in them, or dance."

And song and dance numbers are in abundance, be it the hospital nurses and doctors performing their own *Rocky Horror*-esque version of *Don't Dry Bones*, a group of insensitive bible bishers doing a showbiz routine of *Accentuate the Positive*, or Mrs Marlow singing *Like Marlow* underneath the lampfit.

Potter and director Jon Amiel take the mass of scenes, characters and subliminal flashbacks and deliver a television drama which never loses its integrity, despite a duration of nearly seven hours. The cast is quite superb, be it Michael Gambon in his BAFTA-winning dual role as the infirm Philip Marlow and the Singing Detective, Patrick Malahide in his three roles as Mark Binney, Raymond Binney and Mark Finney, Alison Steadman as Mrs Marlow and Lili, Joanne Whalley as Nurse Mills and Carotta, Janet Suzman as Nicola or the exceptional Lyndon Davies as young Philip.

Controversial, at times brimming with bad language and lewd sex scenes, *The Singing Detective* takes the viewer to the depths of depravity and the heights of ecstasy. It's tragic, disgusting, hilarious, disturbing and epic, sweeping from the ruined innocence of Marlow's childhood (in which he believes that, "When I grow up, everything's gonna be all right") to the depths of his depression and despair as an adult.

Focusing on the taboo subjects of chronic illness, sex and death, Potter's finest kicks where it hurts, and it kicks hard. And it is quite, quite brilliant.

David Richardson

THE INCREDIBLE HULK RETURNS
Video Gams
Price: £10.99
Out: 11th Aug '94

HAVING audaciously avoided *The Hulk* during its tv runs on the grounds that the premise of a scientist turning into a green gorilla the moment he gets the latest



FILM REVIEW

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but upset was a bit daft (to put it mildly), the prospect of having to watch this tape was not a particularly welcome one. For reviewing purposes I was going to have to sit through 90 minutes of hokum and be bored brainless — or so I thought.

Actually, it's not that bad if you ignore the most obvious flaws. For example, after all those years there is still no explanation as to why, having exploded out of his clothes, Dr Banner transforms into a Hulk that amazingly retains some substantial underwear. And then a couple of very efficient and ruthless hit men murder a man, but he conveniently and illogically lives long enough to get to hospital, where, fully conscious, he reveals the location of a kidnap victim before popping his clogs.

This tv movie takes place two years after David Banner has been officially declared 'dead', during which time he has been a top research scientist at Lambert Laboratories, leading a team inventing the Gamma Transponder. This is a device which will create "an almost unlimited energy source by accelerating the decay of gamma-radiated material". Coincidentally, it could also be Banner's answer to getting rid of his alter ego once and for all.

Of course, there is a spanner in the works — in the form of a nerdy young man Banner met 10 years before at Harvard. Said nerd has also, during an archaeological expedition in "the far North", acquired an alter ego in the reincarnation of the Norse god Thor. Thor loves nothing more

than unlimited quantities of beer, women and food — unless it's a thoroughly good fight. So, after some initial ill-feeling, he and the Hulk make an unbeatable team when it comes to saving the Gamma Transponder from getting into the wrong hands.

There have certainly been worse things than this harmlessly insane and modestly entertaining film. There were even a couple of moments that made me smile (genuinely) — and, no, my mental faculties still seem intact.

Deanne Holding

QUANTUM LEAP

Volume 3
CIC Video
Price: £10.99
Released: 25th July '94

IN *The Americanization of* Michiko, Sam finds himself in 1953 as a sailor returning from Japan with his foreign wife, Michiko. Will he convince his host's family and friends to accept his Japanese wife? Can he resist the numerous advances of his childhood sweetheart, the sex-crazed Naomi? Or will Michiko return to Japan for an unhappy and lonely life?

Well, if you can't answer any these questions immediately, then you're clearly a newcomer to the Sam Beckett's adventures in Time, as *The Americanization of Michiko* is *Quantum Leap* at its most elementary and most predictable. Bakula and Stockwell cruise through this unchallenging non-adventure, leaving Laila Hec Olsen as the adorable Michiko and Lois & Clark's K Cullen as the Mother from Hell to dominate the unspectacular proceedings. While the ending is guaranteed to raise a smile, it will fail to wake most viewers from their Quanteams sleep.

Much to the scientist's surprise, Sam becomes Samantha in *What Price, Gloria?*

Her — sorry, his — mission is to save Gloria Collins from falling foul of her married lover, strike a blow for female emancipation in the chauvinist Sixties and help Project Observer Al accept the new possibilities of Time travel, *Quantum Leap*-style.

Although plotwise this is another non-starter, *What Price Gloria?* is one of the show's most entertaining instalments thanks to Deborah Pratt's inspired script



and Scott Bakula's convincing performance which, as is so often the case, manages to make the absurd merely unlikely. John Calvin is suitably sleazy as Buddy and the relationship between Sam and Al takes a rather unusual twist when the wisecracking hologram finds himself infatuated with his best friend and tries to come to terms with his 'repressed homosexuality'. Eat your heart out Mrs Doubtfire...

David Bassom

QUATERMASS

Volume 1
Video Gems
Price: £12.99
Out: 11th July '94

AFTER A break of twenty years, Nigel Kneale brought *Quatermass* back to television in 1979 for a serial consisting of four hour-long episodes. This was subsequently edited for overseas as a 105-minute tv film, and it's the butchered version that has previously been available on video. Video Gems, however, are now releasing the four instalments in their entirety.

It's the near future, and civilization is on the brink of collapse. Britain is ruled by a King, there is gang warfare on the decaying streets, power cuts occur daily and the young have lost all hope. Massing into cult groups known as Planet People, they are seeking out megalithic circles, believing they will be transported to another world.

An ageing Professor Quatermass comes to London to appear

on a tv show that focuses on a Russian-American Space mission, but his ulterior motive is to locate his missing granddaughter. However, when disaster strikes the mission, Quatermass becomes a scapegoat, and must hide in the country observatory of fellow scientist Joe Kapp. Their studies uncover a terrible link between the beliefs of the Planet People and the fate of the Space mission.

Shot entirely on film, with a budget of over £1million and a highly-respectable cast, this is light years away from the cheap and cheerful live *Quatermass* of the Fifties. Nevertheless, Nigel Kneale's script is a logical progression of those innovative tv dramas, and the writer never loses sight of those early days with numerous continuity references to *The Quatermass Experiment*.

Sir John Mills is excellent as the Professor — a sad, obsessed old man whose world has passed him by. Simon MacCorkindale also provides admirable support as Joe Kapp, but Kneale's female characters are so blandly written even actresses of the calibre of Barbara Kellerman and Brenda Fricker can do little with them.

Characterized throughout by a sense of doom, the Seventies *Quatermass* is unsettling rather than frightening, but this time Kneale has absolutely no qualms about killing off his principal characters. As the quite upsetting climax to the second episode proves, there are no promises of a happy ending...

Matthew Cook



NORTHERN EXPOSURE
Volume One
CIC Video
Price: £10.99
Out: Currently Available

UP TO NOW, Northern Exposure's allure for Science Fiction and Fantasy fans had always eluded me, so it seemed nothing more than an American almost-comedy which happened to be set in Alaska. My opinion has become more favourable viewing this release, but I'm sorry to say that I still can't see what all the fuss is about.

First, there is the Pilot, in which newly qualified doctor Joel Fleischman finds himself assigned to Alaska. Not only does he not want to spend the next four years of his life in this remote State, but he is horrified to find himself transferred to Cicely, just about the loneliest and most primitive place he can imagine. He wants out — and fast! Finally he realises he's stuck with it as the only way he can break his contract is to pay the bizarre penalty of a \$10,000 fine plus serve 16 years in jail!

Rob Morrow turns in a great performance as the young Jewish New Yorker who just cannot come to terms with being consigned to the back-of-beyond and the scene in which he vents his frustration on his truck is very funny and immaculately timed. It is in *Aurora Borealis*, however, that the true quirkiness of the series is revealed. There is a visitor to Cicely, drawn inexplicably from Portland, to witness the aurora borealis which, along with a full moon, has also afflicted town radio presenter Chris Stevens. Absurdities in this episode include Fleischman's visit to a fire warden's lookout three hours' drive from town (there is no fire service, so in the advent of fire, the warden can do nothing about it, leaving him stressed to the eyeballs) and on the way home the doctor encounters the local equivalent of Bigfoot, who turns out to be a reclusive chaff!

Spring Break reveals the inhabitants of Cicely in a state of unbearable tension as they wait for the first big ice break of the year. The gentle backseater wants nothing more than to pick a fight with someone. Fleischman is plagued by



erotic dreams and town stalwart Maurice calls in the cops from 500 miles away to investigate minor thefts. The big ice break is celebrated by the male population doing the 'hull run', the precise nature of which Fleischman only discovers at the last minute.

This is good entertainment from the point of view of the juxtaposition of the absurd and the believable — and it does give you a reasonable explanation of sorts. The trouble is that the episodes are far too long and it is quite agonizing waiting for something interesting to happen. I still cannot justify the fact that this series has acquired cult status, but it does have its — few and far between — moments.

Deanne Holding

HIGHLANDER
Band of Brothers
Entertainment
Price: £10.99
Out: Currently Available

TWO episodes on this volume serve effectively to establish *Highlander's* French connection, as 'Tavi gets a new job in Paris, and the show's French backers call in their share of the action.

In *Band of Brothers*, Duncan receives a bag of runes from his Parisian friend Darius, an immortal who was once a great general, but became a peacekeeper. They contain a message: an ancient immortal called Grayson is coming to Vancouver, and Duncan must pit himself against an enemy who has 1,400 more years experience than him.

Although it offers nothing different in terms of plot, *Band of Brothers* does explore some new concepts, particularly the idea that a good man can be influenced by the quickening of an evil immortal.

There's also some very strong direction, which exploits the polished 'pop video' look of Russell Mulcahy's original film. This is most evident in the superb deconstruction, shot so beautifully in perhaps the most effective location ever used for the series.

Band of Brothers dovetails almost seamlessly into *For Evil's Sake*, as Duncan, Tessa and Ritchie settle into their des res large in Paris. A clever opening, so reminiscent of *The Avengers* at its best, finds street mime artists committing cold blooded murder. In a flashback that features some stunning costumes and set design, Duncan recalls a similar assassination in the court of Baron Desfield. From there it's the usual story, as Duncan clashes swords with the greatest assassin in human history.

Still only in its first season on video, but about to start a third year on US tv, *Highlander's* longevity appears to be at odds with its restrictive format. It looks great, the principals are likeable, but while the film crews might wander into new territory, the script writers don't appear to follow suit.

David Richardson

MISSION IMPOSSIBLE
Volume 5
CIC Video
Price: £10.99
Out: 11th July 1994

BOTH episodes on this volume are untypical of the style already established for the series, and neither features Peter Lupus as Willy or, more notably, Barbara Bain as Cinnamon. Elena is really only a *Mission* episode in name. Despite the token presence of guest operative, psychiatrist Doctor Carlos Fierco, this is a solo Rollin show.

Rollin is sent to a foreign country to investigate Elena Del Borna, an agent for the US. Recently she has been behaving oddly and may prove a threat to the US organization. If Rollin is unable to ensure her continued co-operation, she will be eliminated.

Barbara Luna gives her all in the very demanding role of the con-



fused Elena. In a plot more akin to James Bond, Rollin falls for the beautiful girl and has to contend with a jealous boyfriend as well as save her from the assassin's bullet.

Despite lacking many of *Mission's* usual traits this is a fine dramatic story that allows Martin Landau the chance to play the dashing hero.

Barney joins Rollin in *Zabrowell's Ghost* along with psychic consultant, Adriana Dorn. In this unusual story, Doctor Martha Richards is being manipulated by Russian agents who are apparently using the ghost of her dead husband to encourage her defection.

The IMF team travel to the Doctor's home in Austria to ensure that she remains on the right side of the Iron Curtain.

In both this and the previous episode, Briggs is unable to participate in the missions save for the



briefing because he is known to the people involved. In reality, Steven Hill's religious beliefs prevented him being available at the times required by the filming schedule.

The conclusion is a little confusing as it is unclear as to what, if anything, is meant to have been faked. As a result, an initially promising and atmospheric ghost story reaches an abrupt anticlimax.

The supernatural is rather too vague a territory for a series which is always at its best when the audience are sure of the dangers that face the team. However, this show is at least an interesting experiment with the format. Bring back *Babe*!

John Ainsworth

FAST FORWARD



RED DWARF Series V - Byte 2 BBC Video
Price: £10.99
Released: 1st August

PROVING that for every action there is an equal and opposite reaction, BBC Video's release of the three best episodes of *Red Dwarf* V on Byte 1 means that the concluding three instalments presented on Byte 2 veer from boring to irremediably awful.

Byte 2 begins with a seemingly non-ending bout of *Qasovorte* in which Lister, Kryten and Cat are imprisoned by a rule-quoting and increasingly deranged Rimmer until they devise an escape plan which is more obvious than ingenious, and deliver the episode's highly unsatisfying punchline. An inferior remake of *Marooned*, this episode should be strictly confined to video shelves.

In the second episode, the crew encounter *The Inquisitor*, a self-appointed judge who travels through Time and Space selecting the unworthy in an episode high on ingenuity and plot-holes, but low on laughs. If only the Inquisitor was made producer of *Red Dwarf*...

Byte 2 is concluded by *Terrorform*, a mildly amusing romp in which the crew are trapped on a planet shaped by Rimmer's psyche. Chris Barrie is as excellent as ever and there's some great interaction between the characters but, unlike

Starbuck, the episode ultimately fails to blast off into orbit.

Overall, *Red Dwarf* V indicates a clear drop in quality from previous seasons of the SF Comedy. Jokes are re-hashed, plots increasingly absurd and, as a result, the careful balance between adventure and comedy is irrevocably lost.

David Bassov

DOCTOR WHO THE SCRIPTS Galaxy 4 Titan Books
Price: £4.99
Out: July 94

IT'S BEEN some time since the last script book, but the range now seems to have been revived, with editor John McElroy announcing his intention to focus on stories missing from the archives. Hence, we've *Galaxy 4*, soon to be followed by *The Crusade*.

Galaxy 4 is fascinating in its simplicity. The first Doctor, Vicki and Steven arrive on a barren planet which is in its last days of existence. Cornered by some cute-looking robots 'Vicki christens 'Chumblieys', they are saved by female soldiers, and taken to their crashed spaceship. The *Drax* leader, Maaga, reveals their craft was shot down by the hideous Rills — disgusting creatures who control the 'Chumblieys' — and they must capture the Rill spaceship to avoid destruction.

It's a rather plucky romp, which reverses convention by making the beautiful females the villains and the hideous monsters the goodies, but *Galaxy 4* is very much a product of its era. An all-star production, recorded as if we were live, to today's audience it may seem somewhat slow, and lacking in any hidden subtexts or interesting character developments.

However, as a simplistic good guys versus the bad girls tale, it's enjoyable enough, if by no means in the same league as the true Doctor Who classics.

Matthew Cooke

MYTH MAKERS 30: Caroline John Reeltime Pictures
Price: £16.99
Out: July 94

THIS IS something of a scrap for Reeltime Pictures. Caroline John, who played Elizabeth Shaw during Doctor Who's

eighth season, has been fairly low-key about her connection with the series, frequently avoiding conventions and magazine interviews. However, as she explains on the tape, a chance viewing of *The Silverdale* has fired her enthusiasm...

Caroline John is a delightful subject — vivacious, hilarious and obviously a jolly good sport as interviewer Nicholas Briggs drags her around endless Doctor Who locations — only one of which she actually filmed at! So totally lacking in affectation, Caroline is very candid about her acting career, of which Doctor Who is just one line on a very long CV.

At ever, the *Myth Makers* production values are somewhat amateur. Bad lighting, soft shots, not enough cut-aways, and not enough editing (to the degree that Caroline runs through the same anecdote twice, almost word for word).

However, the drawbacks of this almost 'home video' feel are outweighed by the sheer charm of the subject herself. Fifty minutes with Caroline John is time very well spent indeed.

Matthew Cooke

DOCTOR WHO The Worlds of... CD Silva Screen
Price: mid-range
Now available

THIS CD has been waiting patiently in the queue to get into these pages for a few issues. The main reason is that there's nothing new here really. No doubt this is probably just a stop-gap before Silva Screen launches into more Doctor Who releases which were postponed by the BBC's really, really, really 30th anniversary blarney.

The CD features a selection of Who music from the '60s through to the latest series and includes

many favourites. I have been a bit stern with Hatchiff Blair's versions of Dudley Simpson music in a previous review, but here they stand out well, mainly because I am an longer expecting one particular piece of music to follow another. The extracts from Mark Ayres' *Ghost Light* and *Fence* are particularly pleasing and so are good examples of why this collection works so well. On the whole it's a 'Best of...' and if you want to sit down and listen to a good sample of the show's music then this is the best yet.

Jon Vincent-Rudski

ANIMANIACS CD Kid Rhino (Time-Warner)
Price: around £14
Now available

IF there's anything more likely to become a cult than *Animaniacs* I shall be very surprised. OK, I am a fan of the Warner Brothers cartoons, as well as other animation, but it has to be said that the 65 episodes of *Animaniacs* continue the Warner tradition extremely well.

The humour/subjects are multi-level, with something for the kids and a whole lot more for the adults, and this CD carries on that tradition. It has gathered together fifteen tracks from the series, plus two versions of the theme. Yakko's *Universe* pays more than a nodding homage to Python's *Meaning of Life*, while Gilbert and Sullivan would recognize *I Am the Very Model of a Cartoon Individual*. And *The Planets* has one of the best closing lines ever (in context!) This is true caryatid pony stuff, and quite brilliant as you know what you're getting. A must-buy for fans of all many things...

Jon Vincent-Rudski





DANGER

THIS CASE TO BE OPENED IN A MILLION YEARS

STAR COPS

The Plot

Moonbase 1. The Santoni-Italian dumper rises from the launch pad, and then aborts. The shuttle, full of contaminated waste, crashes onto the lunar surface.

In the Star Cops office, Pal Kenzy is examining the file on Angelo Pordenone, a Santoni-Italian safety controller arrested for drugs possession, who was sent back to Earth for trial. As alarms blare, the Star Cops don radiation suits until the "All clear" is announced. Commander Nathan Sprag tells his colleagues that Krivenko wants them to investigate the Santoni-Italian organization. He is interrupted by his new personnel officer, and instructed to take leave, following an excessive period of duty on the Moon.

Devis and Theroux interview Carlo Santanini of Santoni-Italia, who explains that the company handles waste from Earth, before it is dumped out in Space.

On the shuttle back to Earth, Nathan discusses possible holiday plans with Box. The device reminds him of his deceased lover, Lee Jones. A stranger, Lina Margello, joins him and they engage in small talk. She is also on leave from Moonbase, and heading home to Northern Italy. They discuss the tragedy of the lost city of Venice, sunk beneath the sea. She persuades Nathan to visit Italy; they will meet in the catacombs of Bighettiera.

In a raining Italy, Nathan is bored and plans to cancel his meeting with Lina. He tries to track her down through Moonbase records; she does not exist.

Nathan joins a tour party of the catacombs. As he drifts away from the main group, he is attacked by a man with a syringe. Nathan fights off the assailant, and the needle enters the man's arm. He dies instantly.

Replays of the aborted launch are examined by Santanini. He contacts Maria

Condarini, the Head of Santez Mining, and asks for her help.

Nathan is interviewed by local police inspector Casova. The dead man was Angelo Pordenone and the syringe contained a cardio stimulant so strong it caused the heart to rupture. Lina was used to trap Nathan.

Nathan talks to Box about changing his holiday. He considers Peru, and checks his bank account. There are 105,000 Euro dollars in there—a fortune Nathan should not own.

Someone places some drugs in Nathan's hotel room. As the Star Cop returns he is concussed by a blow to the head. Nathan finds the drugs, but just tasting them induces hallucinations. The Inspector is in his room, and he discovers the drugs.

In the recreation room, Santanini meets Carla who instructs him to "resume the delivery". Santanini asks her for some Santez explosive materials with which they can mislead the Star Cops. As Santanini leaves, Pal Kenzy corners her fellow Australian Maria.

The following morning, Nathan wakes and decided to return to the Moon. He arrives to find Devis and Theroux arguing, the former furious at Theroux's inability to find anything to incriminate Santanini.

Nathan visits Krivenko. Santanini is there, but Nathan wants permission to search the Italian's work area. Krivenko believes he knows what happened to the launch; remains of a bomb were found at the scene.

Space crime fighters: David Theroux (Mark Ray Evans), Pal Kenzy (Linda Newton), Carlo Devis (Trevor Cooper) and Nathan Sprag (David Calder)



Nathan and Kenzy take the bomb fragment to Marla, who identifies it as part of a blasting pack. Marla says anyone would be crazy to plant a bomb on one of the dumpers, considering the contamination risk to the Moon.

Santantini believes the explosives were planted in the dumper's guidance system. The only people who would know how to do this are Santantini himself, his engineers... and Angelo Pordenone.

Leaving Sunzee, Nathan and Kenzy discuss how little they were shown. Kenzy reveals that Marla has offered her a job. Theroux contacts them, and shares his belief that Pordenone caused the crash. Nathan is not convinced.

The Italian police are filing charges on Nathan for killing Pordenone and possessing heroine concentrate. Nathan tells Krivenko he is being set up, and it's something to do with the crash. The Commander is to be suspended.

Kenzy returns to Sunzee to discuss the job offer.

Devis searches Marla's records; her father was linked to the Mafia, and married into the Santantini family. Theroux assumes command, as Nathan is ordered to return to Earth for an enquiry into smuggling, corruption and murder.

Marla wants Kenzy as her security officer. When the Italian is called away by a message, Kenzy sneaks out of the room.

Theroux orders Devis to stop his investigation; Pordenone is going to be named as the saboteur.

Kenzy breaks into the Sunzee laboratories, but is found by Marla. Sunzee has located Uranium deposits on the Moon, and the sale of the ore is restricted. The company is secretly selling it illegally to the smaller nations of the world. Kenzy says she wants to join the company, but Marla confronts her with a blowtorch.

Box tells Nathan that a Moon tremor was recorded at the same time as the dumper crashed — the quake could have caused it to abort. If it had continued on its journey, the dumper's trajectory would have taken it past the disused space station S9.

Marla leads her prisoner away.

Nathan suits up, intending to examine the cargo load. Theroux tries to prevent him; his father died from radiation contamination.

Nathan's presence in the cargo hold is detected by Santantini.

Kenzy is saved by Devis; she sent a delayed message to him before entering the Sunzee base.

Nathan opens one of the waste containers and discovers deposits of Uranium. Santantini enters, and Nathan tells him he knows that they are smuggling the Uranium ore to space station S9. Nathan runs for his life as Santantini shoots at him. Nathan is cornered, and Santantini raises the pistol to his temple and the shot rings out. The bullet misses, because Santantini has been pulled away by David Theroux.

Krivenko thanks Nathan for saving Space from the Mafia. The Star Cops will now track down the recipients of the Uranium ore on Earth, but once again the personnel officer contacts Nathan — he still has a holiday to complete...

Credits

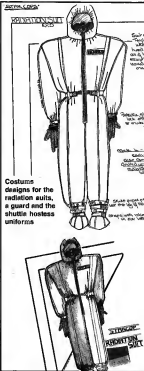
Nathan Sperry	David Collier
David Theroux	Enck Ray Evans
Colin Devis	Trevor Cooper
Pat Kenzy	Linda Newton
Alexander Krivenko	Jonathan Adams
Carlo Santantini	Michael Chetani
Marla Condane	Susan Cumpow
Inspector Canova	Stewart Giddi
Lino Margallo	Vikki Chambers
Personnel Officer	Flip Webster
Angelo Pordenone	Andre Wellerstein
Tour Guide	Carl Forpans
Shuttle Passengers	
	Bryan Jacobs, James Clements,
	Paul Lange, Vicki Scott,
	Sharon Colvill, Jay Osborne
Santantini-Italia staff	
	Miko Hysler, Tony Portuella
Sunzee People	Vincent De Pinto,
	Barbara Russell, Katie Burke,
	Pepper Peel

Series devised by Chris Boucher
 Production Associate: Ian R Wallace
 Production Manager: Kevin Van Thompson
 Production Assistant: Sam Card
 Assistant Floor Manager: Christopher Balantyne
 Video Effects Supervisor: Robert Lobb
 Visual Effects Designer: Mike Kelt; Malcolm James
 OB Cameraman: Mladar Mitchell
 OB Lighting: John Wiggins
 OB Sound: Graham Haines
 Technical Co-Ordinator: Reg Poulter
 Studio Camera Supervisor: Gerry Tivers
 Graphic Design: Charlie McGhee
 Properties Buyer: John Charles
 Videotape Editor: Dennis Coletti
 Vision Mixer: Jim Stephens
 Studio Lighting: Chris Townsend
 Studio Sound: Clark Anthony
 Costume Designer: Lynda Woodhro
 Make up Designer: Jill Hagger
 Theme Composed and sung by Justin Haywood
 incidental music: Justin Haywood, Tony Vacanti
 Script editor: Joanna Willett
 Designer: Malcolm Thomson
 Producer: Evgeny Gidneff
 Director: Grahame Harper

Background

The fifth episode of the ill-fated *Star Cops* was the first not written by series creator Chris Boucher; instead experienced drama writer Philip Martin was contracted to provide a story that centred around the Mafia in Space. Martin's previous Fantasy credits included three *Doctor Who* scripts (one of which was lost with the cancelled twenty-third season) and the surreal BBC drama series *Gangsters*.

With an emphasis more on drama than effects, *Star Cops* required economically-minded scripts that could be achieved within a strict budget. Martin's *This Case to be Opened in a Million Years* was ideal; the entire story could be achieved in the



Costume designs for the radiation suits, a guard and the shuttle hostess uniforms

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Nathan's presence in the cargo hold is detected by Santanni.

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Credits

Nathan Spring	David Collier
David Therox	Erk Ray Evans
John Devis	Trevor Cooper
Pat Krivenko	Linda Hewson
Alexander Krivenko	Jonathan Adams
Carlo Santanni	Michael Chadden
Marla Contarini	Susan Cusack
Inspector Ceroux	Stewart Gordon
Lino Margulies	Weki Chambers
Personnel Officer	Flp Webster
Angelo Pordenone	Andre Wartenan
Tour Guide	Carl Forgnese
Shuttle Passengers	
	Bryn Jacobs, James Clements,
	Phil Lange, Vicki Scott,
	Shaun Givay, Jay Osborne
Santanni's staff	
	Mike Hyatt, Terry Porticus
Sunzee People	Wynne De Pinto
	Bernice Huxart, Katie Burke,
	Propper Peel

Series created by Chris Boucher
Production Associate: Ian R Wallace
Production Manager: Kevin Van Thompson
Production Assistant: Sam Gird
Assistant Floor Manager: Christopher Ballentine
Video Effects Supervisor: Robin Lobb
Visual Effects Designer: Mike Kell
Music: Malcolm Jarrett
OB Cameraman: Michael Mitchell
OB Lighting: John Wiggins
OB Sound: Graham Hanes
Sound On On: Roy Fowler
Studio Camera Supervisor: Gerry Tavis
Graphic Design: Charlie McGee
Proprietor Buyer: John Charles
Visual Effects Editor: Dennis Gedge
Vision Mixer: Jim Stephens
Studio Lighting: Chris Townsend
Studio Sound: Chuck Anthony
Costume Designer: Lynne Woodford
Make up Designer: Jill Hogge
Theme Composed and sung by Justin Hayward
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Script editor: Joanna Willet
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With an emphasis more on drama than effects, Star Cops required economically-minded scripts that could be achieved within a strict budget. Martin's *This Case to be Solved in a Million Years* was ideal; the entire story could be achieved in the

studios at Television Centre. However, after the rehearsal, scripts had been submitted, the decision was made to allocate some money to this episode for location shooting. This resulted in a major change to the scenes of Nathan holidaying in Northern Italy.

Originally, the entire sequence in which Nathan is attacked by Pordenone took place inside a submersible ferrying tourists around the sunken remains of Venice, a city which was lost in 2024. Supposedly, scientists have cleared the ocean waters sufficiently for the architecture to be visible.

The production team had intended to obtain stock footage of Venice and treat it electronically, to give the impression of the city underwater. As the submersible

tracks past St Mark's Square and the Doges Palace, and the tour guide gives a commentary on the Doges, Pordenone converts a pen into a syringe and sinks it into Nathan's side. Fortunately it connects with Box, which triggers an alarm. The rest of the scene then followed in almost an identical fashion as the transmitted version.

The only other sequence to be changed drastically before recording was the last, in which Nathan originally asked Box to locate a safe hold for him. The device suggests Morecombe, because nobody goes there any more, but Nathan is deterred by the fact that the hotel's landlady is Italian. A further minor adjustment was the alteration of the name Cantoni-Italia to Santoni-Italia, although the reasons for this are unknown.

For his guest cast, Graeme Harper wisely chose actors, with an Italian background, rather than risk British performers taking an accent. Stewart Cusack, who played Canov, had in fact been a pioneer of British SF television; he appeared as Geoffrey Wedgewood in the three *Pathfinders* stories of the early Sixties, and subsequently played Peter Blake in *Plateau of Fear* (1961) and *City Beneath the Sea* (1962).

Studio recordings took place over 5th - 7th November and 26th - 27th November 1986 in TC3. As a further economy measure, *This Case to be Solved in a Million Years* was recorded completely out of sequence in conjunction with *Trivial Games* and *Paranoid Pursuits* and *In Warm Blood*. For example, all the scenes in the waste chamber, Santanni's office and Marla's office were shot on Wed 5th, together with sequences in the Star Cops office for the other episodes. This ensured that Graeme Harper could get maximum use from his sets over the three episodes, but the schedule proved to be a nightmare.

Actors would have problems following separate storylines, while the costume and make-up departments faced major headaches in trying to retain continuity.

This Case to be Solved in a Million Years was broadcast on 3rd August 1987 on BBC2. The series has never been repeated, but is available on three BBC Video cassettes. However, with UK Gold plundering the archives in search of quality BBC drama to transmit, it can only be a matter of time before they select this vastly under-rated example of British Science Fiction.

Richard Houldsworth



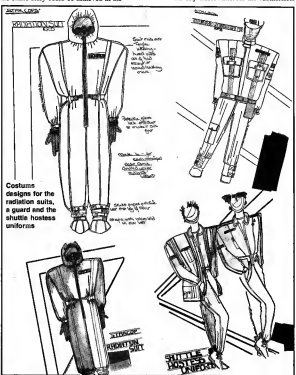
After KA-POW! and KA-SPLAT! came KA-RATE! From the producers of *Saturn*, here's another 66's classic, *The Green Hornet*. This action series stars Van Williams in the title role as The Daily Gazette's successful owner and editor, Britt Reid. Bruce Lee plays Kato, the Green Hornet's King Fu skilled side-kick. In the show which launched his career. In contrast, we are also pleased to offer Patrick Stewart's *Star Journey: Lift Off* Charting the exploits of the Columbia Space mission this documentary contains exclusive interviews with the astronauts, and spectacular NASA footage narrated by Patrick Stewart.

Both cassettes have just been released by Martin Home Entertainment at £10.99 each and thanks to them we have 10 copies of each tape to give away! To stand a chance of winning, simply answer the following questions correctly on the back of a postcard or sealed envelope.

The Green Hornet competition: who played Reimas and Robin in the 1960s series?
Patrick Stewart's *Star Journey* competition: what is the name of the prototype space shuttle?

Send your answers to:
TV Zone (GREEN) or TV Zone (LIFT OFF)
PO Box 371
London, SW16 5JL, UK

Closing Date: 30 Sept 1994



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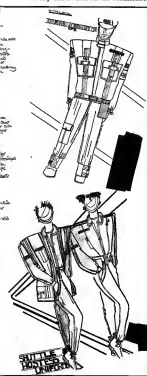
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